

Title	Caturaṅka Śrī Rāma Carita Nāṭaka. A Rāmāyaṇa drama in an unknown New Indo-Aryan language from the 15th century Nepal. A Romanized text based on the manuscript. Report on the research of dramatic manuscripts written in Nepal of the Malla dynasty.
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Caturaṅka-śrī-rāma-carita-nāṭaka. Rāmāyaṇa drama from 15C Nepal.
Makoto Kitada 2019

Caturaṅka Śrī Rāma Carita Nāṭaka. A Rāmāyaṇa drama in an unknown New Indo-Aryan language from the 15th century Nepal. A Romanized text based on the manuscript. Report on the research of dramatic manuscripts written in Nepal of the Malla dynasty.

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Caturaṅka Śrī Rāma Carita Nāṭaka (The play of the Rāma story in Four Scenes)¹
composed in N.S. 532 (1412 AD).
The manuscript is from 1441AD.
NGMPP reel No. B 15/16.

Abbreviations

NIA New Indo-Aryan N.S. Nepāl Saṃvat Nw Newār Cl. Nw. Classical Newār
rec. reccto ver. verso

Remarks

This article is a report of research in a provisory form.² My English is yet to go through a checking by a native speaker. In spite of many faults it contains, I decided to publish it, hoping that it will be of public benefit.

§1. Time of Composition of the Play and of Production of the Manuscript

The year of the composition of this play, Nepal Saṃvat (N.S.) 532 (approximately corresponding to AD 1412) during the reign of King Jyotir/Jayajyotir Malla (N.S. 529-548 = approx. 1409-1428 AD), is mentioned in Fol. 25, ver 1-2.

¹ The title *catura aṅka śrī rāma caritā* is mentioned in MS Fol. 3 (rec. ll. 2-3). Skt. *catur-aṅka* means ‘the [play] which consists of four scenes.’ At the same time, this spelling can be easily associated with Skt. *catura* ‘skillful, charming’ as a pun of word. In the catalogue are written the titles, Caturaṅkagītīnāṭakam and Caturaṅkanāṭakagīti, but neither of them seems to be original.

² In the study of this manuscript, I worked together with Prof. Kashinath Tamot, specialist of paleography and classical Newari language and literature. Prof. Tamot first made a preliminary transcription of the whole text written in Newari script, then we sat together to examine the text closely, especially its linguistical details. I express my heartfelt thanks to Prof. Kashinath Tamot for his unstinted cooperation and instruction.

The manuscript itself was produced in N.S. 561 (1441AD) during the reign of King Yakṣa Malla, Jyotir Malla's son, by a scribe whose name was Akṣarāja.³

§2. Historical Events and Persons Mentioned in the Play

Two important historical events during Jyotir Malla's reign are mentioned in this play:

1. The *dhvajārohaṇa* of the Paśupatiṅgā temple by King Jyotir Malla in N.S. 533. (Fol. 2, ver. 5-6; Fol. 5, rec. 1)
2. The *jṛṇoddhāra* (restoration) of the Svayambhū Caitya by King Jyotir Malla. (Fol. 3, ver. 4-6; Fol. 25, ver. 1-5) It was the same year N.S. 532⁴ as the composition of this play.

Thus, the principal opportunity of the composition of this play and its presentation was the event of Svayambhū Caitya in N.S. 532. However, this play seems to have been staged several times on other occasions (see the following).

Various names of royal members surrounding King Jyotir Malla are mentioned in this play:

1. King Jyotir Malla and his consort Saṃsāradēvī⁵ are mentioned several times. (Fol. 2, ver. 2; Fol. 3, recto 1; Fol. 25, ver. 4-5, etc.)
2. Jyotir Malla's grandfather, Sthiti/Jayasthiti Malla, is mentioned (as the venerable deceased) in Fol. 4, ver. 4.
3. Jyotir Malla's son, Yakṣa Malla is mentioned in Fol. 9, ver. 5. In Fol. 26, ver. 3-4, mentioned in accompany with his wife Sarasvatīdevī⁶. In the conclusion of this manuscript (Fo. 27, rec. 6) is a song in praise of Yakṣa Malla and another wife of him, Karpūradēvī.
4. In Fol. 26, ver. 1 and 6-7, is mentioned the marriage ceremony of Prince Rāghava Malla, who seems to be one of Yakṣa Malla's sons, to Vimalādevī of a certain family lineage called Taraṇi. This marriage was assisted by Rāghava Malla's brother Prince Ratna Malla and his consort Mālavīdevī. (Fol. 26, ver. 5-6)
5. In Fol. 27, rec. 4, is mentioned the *vratibandha* ceremony of the young prince Bhuvana Malla, a grandson of Yakṣa Malla.

From above, it is known that this play was presented again, at least on the occasion of Prince Rāghava Malla's marriage ceremony and also of Prince Bhuvana Malla's *vratibandha* ceremony.

³ Cf. Fol. 26, rec. 1-2: samvata 561 jeṣṭha śu, 12 śrī jaya jakṣa mala devasya vijaya-rājyaṃ, jelaṃ-ṭola vaṃtho-vahāra-nani yukuli-grhe likhitā, akṣarājena.

⁴ Mentioned in Fol. 25, ver. 1-2.

⁵ A name, Mayanalakṣmī, is also mentioned. It is not known whether this is an epithet of Saṃsāradēvī, or the name of another wife.

⁶ Ullāsalakṣmī is also mentioned. It is not clear whether it is an epithet of her, or the name of another wife.

§3. Worship of Tantric Deities Aṣṭamāṭṛkā

From Fol. 18, ver. 4 onwards is described the performance of a certain Tantric ritual called *agni-ratha* by Indrajit in the grove of Nikumbhilā at the western gate of Laṅkā. In this context is inserted a list of the Aṣṭamāṭṛkā and their respective descriptions (Fol. 20, rec. 2 – Fol. 20, ver. 2). These passages might have some connection to today's mask dances performed in various sites in the Kathmandu Valley.⁷ For instance, in the Kārtik Nāc theater festival celebrated in Pharping, the Aṣṭamāṭṛkā mask-dance is performed at the beginning and the end of the performance, i.e. it functions as the outer frame in which the play is contained.

§4. Language: Apabhraṃśa or New Indo-Aryan?

The language of this play is an unknown one. It is the only Play written in this language, according to Brinkhaus [2003: 70]. He considers the language of this play as a sort of New Indo-Aryan, “which is clear from the grammatical structure” according to his statement. However, I do not see any clear criteria, by which a New Indo-Aryan language can be distinguished from Apabhraṃśa. Anyway, the language adopted in this play is either a later Apabhraṃśa dialect, or an early form of New Indo-Aryan. Actually, it seems plural languages seem to be adopted here. The nature of the language varies from one song to another. Some songs contain relatively more Sanskritized vocabulary than others: In some cases, the words contained in a verse are almost Sanskrit words, but without case endings.

In the following, I give some instances of linguistical features:

Phonetic changes typical of Prakrit/Apabhraṃśa are observed:

śuravayi, gaṇavayi (< *surapati, gaṇapati*) (Fol. 2, rec. 6)

raghuvayi (< Skt. *raghupati*) (Fol. 24, rec. 6)

naravayi (< Skt. *narapati*) (Fol. 26, rec. 3)

The perfect participle ending in *-iyā* are very frequent. This ending seems to be derived from Prakrit *-ia* (Skt. *-ita*).

However, in some cases, I am tempted to compare this ending to Bengali gerundive in *-iyā*. For instance, in the sentences below:

mama jīvanāthā sira chediyā dīvaṅgatā (Fol. 17, rec. 4)

“My lord of life, after having his head cut off, died.”

⁷ On the Aṣṭamāṭṛkā mask-dances of Newars, see Toffin [2007: 236]. Intriguing is the fact that, in Kagatigaon (*sic* Kāgatigāom), it is a mask-dance consisting of seven supernatural beings instead of the Aṣṭamāṭṛkā: Mahālakṣmī, Kumārī, Bhairavī, Didi Desi (*sic*), two facetious spirits khyāḥ, and a Nāga [ibid.: 235]. I wonder how the relation of this and the Aṣṭamāṭṛkā is. Is the former the forerunner of the latter, or converse?

Or, should we rather interpret *chediyā* as a predicate verb?

“[As to] my lord of life, [his] head was cut off, [and he was] dead.”

rāma jīvopama pramudita hṛdayānaṃda vilāsā payisayi laṅkā rāvana chediyā.

(Fol. 23, rec. 5-6)

“Rāma, [who is] equal to [my] life, delighted with joy [and] joviality [in] the heart, enters (*payisayi* < Skt. *praviśati*) Laṅkā, after having cut (i.e. slain) Rāvana.”

In this case clearly, the predicate is *payisayi*, while *chediyā* describes a preceding or attendant incident. Here, the function of *chediyā* is very near to Bengali gerundive.

In the following sentence, the usage of the ending *-ile* is comparable to Bengali past-participle *-ile* used as a kind of gerundive:

daśasira chedile bhībhīṣana thāpiyā tritīsa koṭi sura-gaṇa āśīṣā. (Fol. 18 rec. 5-6)

“[Rāma], having cut (i.e. slain) Rāvana, placed Bibhīṣana [in the throne of Laṅkā]. There was benediction[s] by thirty-three crores [of] gods.”

Is the perfect participle *thāpiyā* in this case a predicate verb, or may be taken as a gerundive? If it can be taken as a gerundive, this sentence would be interpreted as follows:

“[Rāma], having cut/slain Rāvana, having placed Bibhīṣana [in the throne], there was benediction[s] by thirty-three crores [of] gods.”

However, the usage of *-ile* in the next instance seems to be different:

devi jānaki paśya rāma avasthā tava viyoga śoka jaladhi paḍile. (Fol. 11, ver. 6)

“Oh, Queen Jānakī (i.e. Sītā), look at Rāma’s state! [He has] fallen in the sea of grief of your separation.”

In this sentence, *paḍile* seems to function as a predicative verb. Or, is this form used, because it refers to an attendant circumstance?

“Oh, Queen Jānakī, look at the state of Rāma, having fallen in the sea of grief of your separation.”

A peculiar verb-form *gamami* ‘I go’ occurs frequently. This is obviously a pseudo-archaism, i.e. an artificial fabrication on the base of the Skt. root \sqrt{gam} . Thus, the suspicion that the language/languages is/are artificial to a certain degree cannot be denied.

A peculiar form *gayahu* which seems to be the present perfect of \sqrt{gam} . Although *gayahu* formally looks like the combination of *gaya-* (< Skt. *gata-*) and a 2nd person ending *-hu*, it is used as 3rd person sg.

āju gayahu nikumvilā indrajitā, agniratha sādhanā bhayaṃkara. (Fol. 18, rec. 6)

“Today, Indrajit has gone to Nikumbhilā for [performing of] the formidable Agniratha-ritual.”

āju [...] bhrāta bhagati lakṣamanā, gayahu nikumvilā dakṣiṇa masānā ripu jajña vidāraṇā.

(Fol. 19, rec. 4-5)

“Today, Lakṣmaṇa, devoted to [his] brother (i.e. Rāma), has gone to the southern crematory of Nīkumbhilā to impede the enemy’s (i.e. Indrajit’s) ritual.”

The language reminds me of the language of Cacā-s, i.e. the esoteric ritual songs recited by Newar Vajrayāna Buddhists. Further, closer investigations are needed in this matter.

§5. Early Specimen of Stage Instructions in Newar Language

This play contains stage instructions in Newar languages. In fact, this is one of the earliest specimens for stage instructions in Newar language. Some formulations differ from the usage of later periods:

The usage of *joṃne* ‘to catch’ in the meaning of *yāya* ‘to do/perform/conduct’.

In the phrase *payī joṃne*, the term *payī* seems to mean the same as *paisāra* ‘entry’ used in plays of later periods.

Frequent occurrence of *tenā* whose meaning is unknown.

These features seem to be archaisms.

* * * * *

Romanized Text

(Fol. 1, ver1)⁸

‡⁹ oṃ namo nāṭyeśvarāya //

namaskāra joṃne¹⁰ //

rāga tarāvali //

amṛta-kiraṇa parimaṇḍita mauli 1

lalita-vilāsi(2)ta nava rasa bhāsa 2

⁸ The actual way of numbering in this manuscript rather seems as follows: the spread, i.e. the pair of facing pages (the upper and lower pages), is considered as a unit. The number is indicated in the upper page, doubly, i.e. written in Indian figures in its right margin and represented in alphabets (*varṇa*-s) in its left margin. Thus, it would be, actually, the proper way to number the upper and lower pages by the same number. In that case, Fol. 1 ver. and Fol. 2 rec. should be numbered by e.g. Unit 1 (upper page) and Unit 1 (lower page), respectively.

However, in this Romanized text, I decided to follow the academic convention of numbering folios, i.e. numbering by folio + recto/verso, to avoid confusion of readers.

⁹ The sign indicating the beginning of a song.

¹⁰ Nw. *joṃne* ‘to catch, to get hold of’ is here used in the meaning of ‘to perform’ instead of the usual *yāya*. It is an archaism.

visamaloya¹¹ tipurāśu[ra]¹²-dalana 3
nāga jakṣa śura na[ra]¹³ va[m]dita¹⁴ 4
tarunārūna vibhā(3)ti kiraṇa 5
nānābharana vibhūśita deha 6
hara pramathādhīpa¹⁵, paramānanda 7
daha [diśa vimo]hita¹⁶ aṅga 8
nācayī (4) nāṭeśvara kāmesa 9 // ॐ¹⁷

nacanā jonne //¹⁸
rāga hyeṃḍola¹⁹ // tāla māṭha //
gaṃgā gaurī bhṛṃga sameto / (5)
gaṇa kumhāra²⁰ parivāra karanto,
hari bramhāṇḍa ravayī ānando
nācai hara-gaṇa deva ma[he]so²¹ // ॐ // (6)

rāga madhumatha □²² // tāla dūjamāna //
avinava bhānu kiraṇa prakāsā / dāḍimva kuśumopama varaṇā kāma /
(Fol.2, rec1) madhya sampuṭa kāmākṣara, kāma kalā parimaṇḍitā²³ //

tenā²⁴ //
aṣila bhuvana rañjita sacarācara, sayala kāma paripūrītā
devāsura nara bhava ādhārā, kāmarāja nāṭaka-nāthā //

tāla māṭha //²⁵

¹¹ I.e. *viśamalocana*, the epithet of Śiva.

¹² The insertion of *ra* is indicated in the upper margin.

¹³ The insertion of *ra* is indicated in the lower margin.

¹⁴ In this manuscript, the śrībindu is either written as a small circle, or as a tiny point. Here, it is a tiny point. In the following, I specially mention only the cases in which it is written as a tiny point.

¹⁵ Skt. *pramatha* ‘goblin, dwarf’.

¹⁶ The insertion of *diśa vimo* is indicated in the lower margin.

¹⁷ A big sign of a lozenge-shaped flower.

¹⁸ Nw. “Performing (lit. catching) the dance”.

¹⁹ The śrībindu of *hye* is a tiny point.

²⁰ *Kumhāra* denotes Skanda. Does *gaṇa*, then, denote Gaṇeśa?

²¹ The insertion of *he* is indicated in the upper margin.

²² A sign perhaps for filling the gap.

²³ The ending *-ā* seems to indicate masculine singular.

²⁴ Perhaps Nw. *tene* ‘to begin, to start’ (Mod. Nw. *tyane*) [Malla 2000: 185].

²⁵ Only the tāla is indicated. Perhaps, Madhumata, i.e. the same rāga as in the previous verses, is performed, changing the tāla.

amṛta-maṇḍala²⁶(3)-gata kula sa□²⁷gati, kamala-tantu-sarūpiṇī,
paramāmṛta, sahita mānasadevī, anutara-gāminī (4) //
darita-pāpa vighni-vibhañjita, aṣṭa-siddhi sametā,
vipula suṣa sobhājña²⁸ sampada śudari²⁹ prasādītā //

te(5)nā // ॐ

// vināyaka praveśa //

rāga tarāvalī // tāla māṭha //

siṃdhuraruṇa³⁰ deha dharā, bālāraka-sa(6)ma kiraṇa jwala
śuravayi-vāhana³¹-vadana³²-va[ra] candra-moli-suta³³, vighni-hara
nācayi gaṇavayi³⁴, raṃga-bhuvana parive(Fol.2, ver1)sitā //

thvana-vuṃ nacanā jomne // ³⁵ ॐ

// rāga sārāṅga nāṭa // tāla jatī //

tridasa-nātha-sama rāya naresvara dā(2)nava madana³⁶ murāṇḍarī³⁷ 2
śrī jaya-jyoti-mala-devā, saṃsāra-devī³⁸, vīndāvana ramanā sarasatī ka(3)ṇṭhābharanā,
ripu rāya gaja ghaṭa kesarī, daha disa naravayi sevita,
vara-caraṇā pālita bhuvane(4)pālā, raghu-vaṃsa udharāṇi dharana varāhā³⁹
dāridra nidāgha mṛ□ākā⁴⁰ // ॐ

²⁶ The letter *la* is accompanied by a vertical line. This line is not an *ā-kāra*, but seems to fill in the gap after *la* for an aesthetic purpose.

²⁷ A letter is cancelled by erasing. Thus, the word is *sagati*.

²⁸ I.e. *sukha saubhāgya*.

²⁹ I.e. *saundarya* or *sundarī*. *Saundarya* would fit better.

³⁰ The letter *dhu* has almost faded away.

³¹ The scribe first wrote *vāhina*, but afterwards cancelled the *i-kāra* by scratching.

³² Ms *śuravayi* is *suravai*, a Prakrit form of *surapati*, i.e. Indra. The vehicle (*vāhana*) of Indra is the elephant Airāvata. Thus, *suravai-vāhana-vadana* ‘the one who has the face of an elephant’ refers to Gaṇeśa.

³³ I.e. Gaṇeśa, the son of the one who has a crown of the moon (Śiva).

³⁴ A Prakrit form of *gaṇapati*.

³⁵ Nw. “Here, too, performing the dance.” Cl. Nw. *-vuṃ* is a bound particle denoting ‘even’, ‘also’ [Malla 2000:464].

³⁶ Or, *mapana*? The second letter *da*, being an amendment of another letter, is difficult to identify.

³⁷ I follow my teacher’s identification as *ṇḍa*. However, the form of the letter looks quite different from the ordinary *ṇḍa*. Unfortunately, I do not find any better solution for the moment.

³⁸ Saṃsāradevī was King Jyotirmalla’s wife and the mother of King Yakṣamalla [Regmi 2007A: 488]

³⁹ Or, *dharaṇi dhara nava rāhā*?

⁴⁰ A blurred letter with *ā-kāra* or *ī-kāra*. Possibilities would be Skt. *mṛdā/mṛḍī* ‘An epithet of Pārvatī’, Skt. *mṛḍīka* ‘Name of Śiva’, or Skt. *mṛdvīkā* ‘a vine or bunch of grapes’. Skt. *mṛdvīka* would fit the best: [The king is like] a bunch of grapes [which cures] the heat of indigence.

rāga gomḍagiri // tā(5)la jhampa //

nepālā-avada bhuvana vanhi vā[n]ā⁴¹ padmāsana-tārā ravi-vāsarā
māgha śita-pakṣa ka(6)darppa-titho⁴² varā prīti⁴³-jogā paśupati, dhvajārohanā⁴⁴,
jajña jātrā saṅgīta mahocchavā dāna sābhāra [rā]ya-kīrtti⁴⁵ (Fol.3, rec1) virājitā
śrī joti-mala-deva daitya-nārāyanā saṃsāra-devī mayana-lakṣmī vara-kamalālayā
rati-prīti śrī paśu(2)pati bhagati kīrtti guru-carāṇa ṣaṭa-darisana pūritā //

rāga tarāvalī // tāla jatī //

ca(3)tura⁴⁶ aṅka śrī rāma caritā⁴⁷ nṛtya-siddhi gamiyā gaṇeśvara //
tenā //⁴⁸ ☞

// sūtra praveśa //

rā(4)ga hyaṃḍola // tāla cacapuṭi //⁴⁹

udita aruṇa sārathī bhāskara kamala vaṃdhu turaṅga-rathā jagata-dīpa |⁵⁰ (5)
bhuvana-timirāntaka, gagana-nātha grahādhipā //
tenā //

koka-viyoga-duḥkha-vidāraṇa⁵¹ kaliṅga-de(6)śa sañjātā,
māraṇḍa mānika moli-vara namāmi deva divākarā //

rāga malāra // tāla ṣaṭa pitā putra //

sa(Fol. 3, ver1)kala nṛpa guṇa pariṣa haṃsā⁵² viveśa kīrtti virājitā,
akhila-bhuvana-pati, vicāritājñā, śrī jaya-joti-ma(2)la rāyā //
tenā //

⁴¹ The letter I identify as *na* has faded. Its *ā-kāra* is clear.

Nepāl Saṃvat 3 (*bhuvana*) 3 (*vahni*) 5 (*bāṇa*), i.e. N.S. 533.

⁴² I.e. *pañcamī*, the fifth *tithi*. Skt. *kandarpa* denotes the number 5.

⁴³ *Prīti* is the 2nd of the 27 astrological Yoga-s [Apte 1992: 1137].

⁴⁴ The installment of the *gajur*, the bell-formed decoration, on the top of the roof of the Paśupati Temple.

⁴⁵ I.e. *rājakīrti*. The insertion of *rā* is indicated under the line.

⁴⁶ This *ra*-letter has a peculiar form slightly resembling *ya* or *ca*.

⁴⁷ This seems to be the proper title of this play: Catura-aṅka-śrī-rāma-carita.

⁴⁸ Perhaps Nw. “It began.”

⁴⁹ This song is a praise to the Sun god.

⁵⁰ I cannot decide whether this vertical line is one filling out the gap at the margin, or a *daṇḍa* marking the verse-half.

⁵¹ Skt. *koka* ‘the ruddy-goose’ is the same as *cakravāka*. The sun is called *koka-bandhu* [Apte 1992: 606].

⁵² The scribe originally wrote *hā,sā*, which he amended into *haṃsā*.

rāga rāmakarī // tāla urakaṇṭha //

gamami raṅga-bhuva praveśā nācayī⁵³ (3) nava raśa bhāva vilāsā //
tenā //

catur-abhinaya⁵⁴ pada-hasta-sametā sulālita bhāva śagati⁵⁵ vicitrā // ❀

// rāga varādī // tāla jatī //⁵⁶

kamala sānu⁵⁷ sambhava vuddhālaya dharmma dhātu ratana trayā (5)
svayambhu caitya dharmma ādhārā madhya-yaṣṭi sthāpanā mahochavā
ā-bhagaṇa⁵⁸ caitya jīnodhārā; daitya-nā(6)rāyaṇa⁵⁹ rāya kīrtti //
daśa-śira nihatha⁶⁰ rāma rūpā raghu kula kamala divākarā,
śrī jaya joti malla saṃsā[ra]⁶¹(Fol.4, rec1)-devī-pati dāna dharmma tata prahṛdayā // ❀

// rāga rāmakarī // tāla śanipāta //

viracita vara naṭa bhūṣaṇa naṭa veśā nā(2)cayī āmukha guṇa pravandhā // ❀

// rāga [kā]moda⁶² // tāla māṭha //

ā-ṅṅpa-gaṇa-nivahā parivaṃditā,
rāya(3) daśaratha, vara pratāpā,
devasura⁶³ nara jakṣa nidālītā, // ❀

// rāga goṇḍagirī // tāla jhaṃpa //

rā(4)ya daśaratha pramudita sānandā, sayala naravayī⁶⁴ saṃmukhana samāgatā //
sahala⁶⁵ manorathā raghuvaṃśa laṅṅ(5)tā, devī kekayī kīrtti rāmābhīṣekā

⁵³ In general observation, the language of this manuscript shows some features common to the Cacā-songs. For instance, the second strophe of the Cacā song, Atasi-kusuma, is as follows:
nācayī re śrī acala vīrā / tēnā caū ānanda vilāsayī acalā // [Vajrācārya 1999: 25]

⁵⁴ The *abhinaya* is fourfold: *āṅgika*, *vācika*, *āhārya*, *sāttvika* [Apte 1992: 176].

⁵⁵ Corruption of *śakti* or *sa-gati*.

⁵⁶ This song deals with the *jīrṇoddhāra* ceremony of the Svayambhū Caitya by King Jyotirmalla together with his wife Saṃsāradevī.

⁵⁷ Skt. *sānu* ‘a peak, summit’, ‘a shoot, sprout’.

⁵⁸ *Bhaga/bhagana* denotes the dome-formed part of a *caitya*. *Madhya-yaṣṭi* denotes its central pillar.

⁵⁹ *Daitya-nārāyaṇa* was the *viruda* adopted by King Jyotirmalla [Regmi 2007A: 437].

⁶⁰ A derivation of Skt. *ni-√han* in a corrupted way.

⁶¹ The letter *ra* is lacking.

⁶² The insertion of *kā* is indicated in the upper margin.

⁶³ I.e. *devāsura*.

⁶⁴ I.e. *sakala narapati*.

⁶⁵ Perhaps, the word-form *sahala* might be a kind of Prakriticism of Skt. *sakala*, pronouncing *-k-* as a guttural fricative.

(Additon)

rāga nirṣada // tāla māṭha //

bharatha, janani eha kekayī kariyā, rājyābhiṣekā 2⁶⁶

(Addition end)

˘//⁶⁷ tenā //

tava tanaya bharata⁶⁸ vihāya na karu devī rāmābhiṣekā //
te(6)nā // ॐ

// rāga sārāṅga // tāla jāṭī //

rāma vana-vāsa paṭhāvayī, kariyā, bharata rājābhiṣekā,
dhanya manthara⁶⁹ (Fol.4, ver1) mama upakārī
kekayī suhṛta vacana bhānitā //
tenā //

// rāga malāḍa // tāla jāṭī //

gamami rāya daśaratha ādeśā (2) bhuvapati sayala niveditā
chatra moli cāmara siṃhāsana rāya saṃbhāra samānitā⁷⁰ // ॐ //

rā(3)ga bhāsa // tāla māṭha //

ā bhṛgu-tanaya⁷¹ mada galita kuñjara māna bhaṃjana kesarī,⁷²
hara pināka⁷³ dhanu vi(4)bhāñjitā janaka-tanaya⁷⁴ vivāhitā //⁷⁵ // ॐ //

rāga vasanta // tāla jhaṃpa //

It could be also read as *gahala*, but less plausible.

⁶⁶ The number 2 seems to mean the line in which the addition should be made: the second line from the bottom.

⁶⁷ Before the double daṇḍa is a mark [˘]. I interpreted it as indicating an insertion.

⁶⁸ Bharata is Queen Kaikeyī's son.

⁶⁹ Mantharā is Kaikeyī's wet nurse.

⁷⁰ Respected by the multitude (*sambhāra*) of kings.

⁷¹ Bhṛgu's son, i.e. Paraśurāma.

⁷² Skt. *kuñjara* 'elephant', *kesarin* 'lion'.

⁷³ Name of Śiva's bow.

⁷⁴ Janaka's daughter, i.e. Śītā.

⁷⁵ This song describes Rāma.

jaya-sthiti rāja mala⁷⁶ vaṃśa (5) udharaṇā paraśurāma avatārā 2
a-tula rāya pariyākṛta⁷⁷ mahochavā, vividhi upahāraka vilā(6)sāvarohanā // dhuvā //
dhavala kirati prasārīta mahi-maṇḍalā, dāna vali karṇa haricanda⁷⁸ samānā //⁷⁹
hema kala(Fol.5 rec1)sa⁸⁰ vara dhvajāvarohanā śrī paśupati devālayā jaya joti malla⁸¹ deva
saṃsāra-devī pati, mayana-lakṣmī-nārāyaṇa⁸² (2) mukuṭa-maṇi //ॐ//

rāga madhu-mathana // tāla jatī //

śīta-kara kirāṇa kīrtti prasārītā ravi vaṃśa (3) mukuṭa-maṇi⁸³,
tāta daśaratha caraṇa⁸⁴ pranāmā gamamī rāma śumitra-sutā⁸⁵ // tenā //ॐ//

rāga sāra(4)ṅga // tāla jatī //

viracita vividhā⁸⁶ ratanālaṅkṛta jānaki⁸⁷ dehā
ā prahasita janani hṛdaya sarō(5)jā kosalyā⁸⁸ susaumitrā⁸⁹ //
hā vacha rāma lakṣaṇa⁹⁰, vinuna kṣaṇa mātra janani, na jīve 2
hā hā jānaki ja(6)na[nī]⁹¹ jīve tava viyoga soga⁹² vraja nipātā⁹³ rakhahu raṣahu

⁷⁶ King Jayasthiti Malla (reign NS 500-515 = 1380-95 AD), who was the grandfather of Jyotirmalla [Regmi 2007A: 437]. On Jayasthitimalla, see Regmi [2007A: 345ff].

⁷⁷ This *ta*-letter has a sign looking like the *halanta* or *u-kāra*. If it is a *halanta*, it would be read *pariyākṛt*. If it is *u-kāra*, *pariyākṛtu*.

⁷⁸ I.e. Hariścandra.

⁷⁹ I.e. comparable to Karṇa and Hariścandra in regard to donation and sacrifice.

⁸⁰ *Kalasa*, i.e. *kalaśa*, denotes the so-called *gajur*, or the bell-formed decoration on the top of a temple.

⁸¹ King Jyotir Malla NS 529-548 (ca. 1409-1428 AD). On his connection to the Paśupati temple, see [Regmi 2007A: 563].

⁸² *Lakṣmī-nārāyaṇa* was the *viruda* adopted by Yakṣamalla, i.e. the son of Jyotirmalla [Regmi 2007A: 437]. However, here it does not seem to be the case.

Rather, the compound seems to be analyzed as the Nārāyaṇa of Mayana-lakṣmī. This refers to Jyotir Malla as the husband of Mayanalakṣmī. Is Mayanalakṣmī the name of his second wife?

⁸³ Just above, we had a word form *mukuṭa-maṇi*. Perhaps here in the case of *mukuṭāmaṇi*, the vertical line accompanying the *ṭa*-letter might originally been the one which served to fill out a gap (in the original manuscript).

⁸⁴ It looks like *caraṇā* (with a vertical line), but this vertical line seems to only serve to fill out the gap.

⁸⁵ Sumitrā's son, i.e. Lakṣmaṇa.

⁸⁶ Perhaps the vertical line accompanying the *dha*-letter is not an *ā-kāra*, but merely serves to fill out the gap. In that case, *vividha*.

⁸⁷ Jānakī, i.e. Sītā.

⁸⁸ I.e. Kausalyā's son, i.e. Rāma.

⁸⁹ Saumitrā 'Sumitrā's son', i.e. Lakṣmaṇa.

⁹⁰ I.e. Lakṣmaṇa.

⁹¹ The addition of *nī* is indicated below this line.

⁹² < Skt. *śoka*.

⁹³ Cf. Skt. *nipāta* 'descending' 'dying, death' (?)

devi kekayi rāma lakṣaṇa nirākṛtā kimoparādha⁹⁴
ma(Fol.5, ver1)ma tanayā [na]⁹⁵ karu raghu⁹⁶-vaṃsa vināsā // ❀ //

rāga vibhāsa // tāla dūjamāna //
namami janani tava caraṇa pra(2)nāmā
tyajahu tanaya kṛpāna anurāgā // ❀ //

rāga suraṅga desāṣa // tāla māṭha //
suraja ratha vīpa(3)tita dharāṇi-tala ajura yani⁹⁷ mama svapana diṣṭā /
rāja śrī nirājyā, nivāsītā, gata vihāyo gata (4) māmā,⁹⁸ svapana diśayi // ❀ //

rāga vibhāsa // tāla jatī //
hāhā tāta divaṅgatāsura vijaya dasa(5)ratha rāyā
rāma lakṣaṇa gayahu⁹⁹ vana-vāśā /
bharatha satrugana mama andhakārā // • //

rāga vibhāsa // tāla jatī //
giri gamana ravī kiraṇa utāvali ki[mo]¹⁰⁰ karīyā raṣahu raghu-nandana śītā deha paḍīle,
[mr](Fol.6, rec1)du pavana komala prīyā tanu dhiraḥ kariyā jānaki citra-gi[ri]¹⁰¹ nivāsītā //¹⁰² • //

(Addition in the upper margin)

pa[t]isāthā jomne¹⁰³, vidhi vihunā, puruva jarama phala □□□□ □□□¹⁰⁴s[i]ta //

(Addition end)

rāga nirvveda // tāla māṭha //

⁹⁴ Queen Kaikeyī banished Rāma and Lakṣmaṇa. What was their offense?

⁹⁵ The ink is so faint that this letter is difficult to read.

⁹⁶ Or, *ragha*.

⁹⁷ Or, *pani*?

⁹⁸ Or, it is not a comma (slant line), but an *u-kāra* or a *halanta*? In that case, *māmu* or *mām*, respectively.

⁹⁹ Perfect participle < Skt. *gata*?

¹⁰⁰ Being faded, this letter is difficult to identify.

¹⁰¹ The addition of *ri* is indicated above the line. *Citragiri* obviously refers to Citrakūṭa.

¹⁰² Here at least, the language has some features of Bengali, such as the absolutive/gerund *kariyā/karīyā* and the past tense *paḍīle*. The word *utāvali* might be the past tense of a verb derivative of Skt. *uttāpa*.

¹⁰³ Nw. *jomne* 'to carry out'.

¹⁰⁴ This addition begins from the upper margin and continues into the right margin. However, seven to ten letters are lost due to the damage of the corner of the folio.

ṛtu (2) vasaṃta samaya pravesā kuṇḍama sara vedhiyā dusaha sūpinīṣā¹⁰⁵ hṛdaya vimohitā // ॐ //

rāga su(3)ravāḍa // tāla ekatālī //

supinīṣā bhīsana nisācarī, sītā vesa dhariya mama vañcitā /

garjji mā(4)yā-maya vikhaṇḍita durita haraṇa gamiyā godāvarī //

tenā //

rāga nāṭa // tāla gālaṃgiri //

meru (5) mandāra [pa]¹⁰⁶vata ākārā pṛthutara deha ripu-dala saṃhārā,

lañkeśvara rāvana vīrānujā daṇḍakāraṇa¹⁰⁷ (6) vāsita rāya ṣara-dūṣanā¹⁰⁸ //

thvana-vuṃ payi jomne¹⁰⁹ // ॐ //

(Fol.6, ver1)

rāga kanhahra¹¹⁰ // tāla jatī hrā¹¹¹ //

sūpinīṣā sāsita abhimānā¹¹² jvalita krodha ṣara-dūṣanā 2

rāma lakṣaṇa niche(2)da karantā bhaginī manoratha pūritā //¹¹³

rāga hyaṃḍola // tāla jhaṃpa //

nihatha nisācarā¹¹⁴ duṣṭa khara(3)dūṣanā daṇḍakāraṇadhīpati-devamukaṇṭhakā¹¹⁵ // ॐ //

rāga mālaḍa¹¹⁶ // tāla khaṇḍatāla //

sura-gaṇa (4) sayalā¹¹⁷ vandita caraṇā śiva pada kamalā vara prasādā 2

¹⁰⁵ I.e. Śūrpaṅkhā, the sister of Rāvaṇa.

¹⁰⁶ The addition of *pa* is indicated under the line.

¹⁰⁷ I.e. *daṇḍakāraṇa*.

¹⁰⁸ Khara is the name of a demon, half-brother of Rāvaṇa. Dūṣaṇa is also a demon, one of the generals of Rāvaṇa. Both were slain by Rāma.

¹⁰⁹ Nw. “Here, too, carrying out *payi*”. *Payi* is obscure. Maybe an abbreviation of *payisāra* ‘entry’?

¹¹⁰ I follow my teacher’s reading *hra*. But the letter seems to be a ligature of *ha* and *ḍa*. In that case, it would be read *kanhahḍa*.

¹¹¹ This letter, again, seems to be the ligature *hḍā*.

¹¹² I.e. *śāsita abhimāna* “[Śūrpaṅkhā’s] pride was punished”. Although this *nā*-letter almost looks like *mā* (i.e. *abhimāmā*), but *abhimānā* is obvious from the context.

¹¹³ “[Thinking: through] killing Rāma and Lakṣmaṇa, his sister’s wish will be fulfilled.” *Pūritā* should be understood in the meaning of future tense.

¹¹⁴ I.e. *niśācara*.

¹¹⁵ Perhaps it is to be analyzed as *devam ukaṇṭhakā*. (i.e. *utkaṇṭhakā*).

¹¹⁶ Correctly, it should be *malāḍa* (i.e. *malhāra*). The spelling *malāḍa* occurs in Fol. 8 ver. 4.

¹¹⁷ < Skt. *sakala*.

tribhuvana malā¹¹⁸ daśāsira rāyā ghanam iva (5) nādā¹¹⁹ tanaya suvīrā // ॐ¹²⁰ //

rāga madhumathana // tāla malakaṭī //

dasaratha suta [kari]¹²¹ kumbha vidāraṇa prasa(6)rita daśāśi¹²² keśarī janaka tanaya
tribhuvana [vara]¹²³sundari apaharāmi¹²⁴ mama jānakī // ॐ //

rāga dhanāś[rī va]¹²⁵(Fol.7, rec1)rāḍī // tāla jhaṅpa //

tāta ājñā śira kuṇḍamakarantā¹²⁶ prasthāpitā

puṣpaka¹²⁷ vara vimānā janaka suta jānakī ha(2)raṇa turitāgamā //

tāta laṅkeśvarā gamana pratipālītā // tenā // ॐ //

rāga sāraṅga // tāla ja(3)tī //

bhayanī sūpiniṣā vacana manoratha svāmi gayahu sītā haranā // tenā // ॐ //

rāga verā(4)valī // tāla dujamāna //

svarga sukha vilasita amarāvalī, rāvana tanaya suredra¹²⁸ jītā //

prathi(5)ta vikrama aganita māyā-maya meghanāda sura-trāsa karā¹²⁹ // tenā //

rāga rāmakarī // tāla du(6)jamāna //

daśāsira mātula hari pada pūjita rāma guṇa sumaraṇa bhava-taraṇā // tenā // ॐ //

rāga vu(Fol.7, ver1)dā // tāla jhaṅpa //

¹¹⁸ The word *malā* is obscure. As the meter requires here a combination of 2-2-4, a syllable seems to be lacking at the beginning of the word: □*malā*. Perhaps it was some word such as *amalā* ‘stainless’ or *kamalā* ‘lotus’.

¹¹⁹ ‘The one whose sound is like a raincloud’, i.e. Meghanāda/Indrajit, the son of Rāvaṇa.

¹²⁰ This flower-shaped mark is smaller and in rough lines than usual.

¹²¹ The insertion of *kari* into the fifth line is indicated in the upper margin.

¹²² It seems to be a corruption of *daśāsira*. However, with *daśāsira*, the meter would be violated.

¹²³ The insertion of *vara* is indicated in the lower margin.

¹²⁴ Present tense 1st sg. -*āmi*.

¹²⁵ The corner at the lower right of the folio is damaged. The half-damaged letter after *dhanā* seems to be *śa*. The rāga name *dhanāśrī/dhanāśi* is well-known. The next letter is completely lacking, but it must be the well-known rāga name *varāḍī*.

¹²⁶ The letter *ma* is somehow superfluous. Perhaps, *śira-kuṇḍam karantā* “Making my head a bowl [for receiving my father’s order (like water)]”?

¹²⁷ Puṣpaka is the car of Kubera (snatched off from him by Rāvaṇa and from him by Rāma) [Apte 1992: 1037].

¹²⁸ I.e. *surendra*. Indrajit “The defeater of Indra” is the epithet of Meghanāda, the son of Rāvaṇa.

¹²⁹ Meghanāda makes the gods frightened. Or: Make (imperative) the gods frightened, [oh]

Meghanāda!

ehu¹³⁰ daṇḍakāraṇa vividhi kuṇḍamā ghana taru-varā //
thvana-vuṃ payī jomne¹³¹ // ॐ //

varṇṇaka //

gha(2)na taruvarā, campaka nāgā, daṇḍakāraṇā giri-vara sobhā 6
parimala gandhā praphulita, kusumā (3) latā vihārā kuṃja vicitrā //
vividhi vihaṃgā¹³² sāka¹³³ vṛndā, vanacara gaṇa vinoda karantā // ॐ

(4) rāga mālaśī // tāla mūṭha //

nava mṛganayane, adhara amṛta sevije śṛgālā raghu-kula tīlakā (5) mama jīva-nāthā,
samara sundarā pūrije śṛṅgārā // tenā // ॐ //

rāga malaya pañcama // tāla (6) //

hā priyā jānaki kahaṃ gayiyo¹³⁴ mama jīvanāthā //
thvanavum payi jomne // ॐ //

rāga guñjarī // (Fol.8, rec1) tāla māṭha //

hema mṛga māyā vañcita, hāhā jānakī priyā viyoge
dehi dehi vayana¹³⁵ amṛtā niratha rāghava (2) hṛdaya candana¹³⁶
hā vacha lakṣaṇa dehi sītā candramukhī mama jīvanāthā //

rāga vibhāsa // tāla (3) māṭha //

hā priyā sīte mama jīvanāthā prabhu vihāya kahaṃ gayiyo // tenā // ॐ //

rāga sārāṅga (4) nāṭa // tāla dujamāna //

prakṣāghāta¹³⁷ kṣipita ravi candrā gagaṇa-maṇḍala rudhira ṣaga rāyā¹³⁸ //

¹³⁰ 'This very'.

¹³¹ Nw. "Here, too (*vuṃ*), carrying out *payī*". Perhaps, *payī* means 'entrance' (*paisāra*). Cf. Cl. Nw. *payisarapa* 'to enter' and *payivani* 'one who has entered' [Malla 2000: 272].

¹³² 'Birds'.

¹³³ < Skt. *śāka*.

¹³⁴ Seems to be perfect/past tense 2nd pers. sg.

¹³⁵ < Skt. *vacana*.

¹³⁶ Give [me] the nectar of [her] words [which is] [the cooling paste of] sandalwood to Rāma's [i.e. my] heart.

¹³⁷ I.e. *pakṣāghāta*.

¹³⁸ I.e. the king of birds (*khaga-rāja*).

ra(5)ghu-kula daśadatha¹³⁹ rāya sūmitrā prasiddhi gagaṇa ti ehu¹⁴⁰ jaṭāyu¹⁴¹ // ❧ //

rāga savarī¹⁴² // tā(6)la dūjamāna //

sacī sāpa sarīra saṃcitā vana vicarita eśā siddhi savarī, rāma saṃmukha prāpitā // ❧ //

(Fol.8, ver1)

rāga hyaṃdola // tāla jatī //

rāvaṇa chedile senā sājile gamami svaragīva¹⁴³ rāya darisana, siddhi savari vaya(2)na¹⁴⁴

upadeśā //

tenā // ❧ //¹⁴⁵

rāga deśāṣa // tāla jhampa //

dusaha paribhava bhrātā, vāli¹⁴⁶ parājitā / (3)

ṛkṣamukha parvata nivāsītā //

vīra hanumāna vayana vijñāpitā, rāya sugrīva sevapari /

setu (4) mama sāhasā // ❧ //

rāga malāḍa // tāla tihuḍā //

laṅkāpati daśānana mitrā vāli vī(5)ra kapi rāja tanaya

kumārāgata¹⁴⁷ pravīrā, vānara gaṇa samūha bharttā //

rāga marāḍī¹⁴⁸ // tāla dūmā(6)na¹⁴⁹ //

kṣudra mānuṣa, ra[ghu]¹⁵⁰tāpasā, māriyā dantamuṣṭi ghātā,

kapi-nātha tanaya gatā jvalita krodhā dāvānalā (Fol.9, rec1) // ❧ //

¹³⁹ I.e. Daśaratha.

¹⁴⁰ I.e. *praśiddhiḥ gagaṇe iti eṣaḥ*.

¹⁴¹ Jaṭāyu, a semi divine bird, is known as a great friend of Daśaratha. While Rāvaṇa was carrying away Sītā, Jaṭāyu heard her cries and tried to rescue her in vain; he was fatally wounded in this fight [Apte 1992: 724].

¹⁴² Here, the name of the rāga (*śavarī*) is associated to the character described.

¹⁴³ I.e. Sugrīva.

¹⁴⁴ < Skt. *vacana*.

¹⁴⁵ *Chedile* and *sājile* are the same forms as Bengali conditional participle (Konditionalpartizip) [Das 2018: 289]. However, the present-tense form 1st person sg. is *gamami*. The ending *-ami* also occurs in the Caryāpadas, e.g. *pībami* (Song No. 4).

¹⁴⁶ Vāli, the brother of Sugrīva.

¹⁴⁷ I.e. *kumāra aṅgada*. Aṅgada, a son of Vāli, was despatched to Rāvaṇa as a messenger by Rāma.

¹⁴⁸ It seems to be a mistake for *varāḍī*, caused by the contamination with *malāḍa* above.

¹⁴⁹ I.e. *dūjamāna*.

¹⁵⁰ The insertion of *ghu* is indicated below the line.

pahili aṅkaḥ samāptaḥ //

dujamāna namaskāra // rāga hyaṃḍola //

pahilisa-[vuṃ]¹⁵¹ joṃne //¹⁵²

heṃḍola (2) nacanā //

rāga mālakoṣikaḥ // nandi // tāla dujamāna //

tipura-haraṇa sānanda vilāsita na(3)cati nava-rasa bhāva kalā,

siddhi¹⁵³-surānara¹⁵⁴-muni-parivandita, pramatha¹⁵⁵ nikara paricāritā //

te(4)nā //

gauri saneha viyoga bhayākṛta śiva śakti ekākṛtā sahaajānaṃda

samara¹⁵⁶ arddha-nāri nā(5)ri¹⁵⁷ nāteśvarā //

tāla māṭha //

agni ravi śaśi kamala vilāsi[ta]¹⁵⁸ naumi paramānandita aruṇa (6) taruṇa

dhara bhuvana traya vimohinī // ॐ //

hanumāna praveśā

(Fol.9, ver1)

rāga nāṭa // tāla dujamāna //

gamami laṅkā-purī-vara vāyu vega vīrāñjanā¹⁵⁹ 2

janaka tanaya jānakī vicārā, rāghava sāsana śīrasa dharā //

rāga nāṭa // tāla jatī //

varṇṇā¹⁶⁰ //

¹⁵¹ The letter *vuṃ* is added above the line.

¹⁵² Nw. “Carrying out [the song or dance] [in the same way as] in the first [act].”

¹⁵³ Probably in the meaning of *siddha*.

¹⁵⁴ I.e. *sura-nara*. The false lengthening *surā* is perhaps caused in the analogy of *surāsura*.

¹⁵⁵ I.e. goblins.

¹⁵⁶ Skt. *samara* means ‘a fight, battle’, but this meaning does not fit here. Perhaps a mistake for **sama-rasa*?

¹⁵⁷ This repetition of *nāri* is unaccountable. Maybe, it might have originally been *arddha-nāri nāteśvara*.

¹⁵⁸ The letter *ta* is added below the line.

¹⁵⁹ Āñjana, lit. ‘the son of Āñjanā’, i.e. Hanumān.

¹⁶⁰ Seems to refer the same thing as *varṇṇaka* (Fol. 7, ver. 1). The form *varṇṇā* might be a corruption of *varṇṇanā*.

ehu laṃkāpurī viraci(3)ta mayī¹⁶¹ kana[ka]¹⁶² mayā //

ehu ratna khambha toraṇa ghanā, phaṇi mani kiraṇa dīpa virājita duṣṭa (4) daśāsira vāsa-varā¹⁶³ //

rāga sālaṅga¹⁶⁴ nāṭa¹⁶⁵ // tāla dujamāna //

vidita kumāra mahi-maṇḍala 2 (5) vāla gopāla mūrṭti dhara

kālī-dala kanha sarūpā muṣṭi cāmukha cālola¹⁶⁶ jine nihata ripu kaṃsāsura //dhuvā//

daitya-nārāya[ṇa]¹⁶⁷ tanaya-varā, śrī jaya jakṣa-malla-deva¹⁶⁸ //

rāga hyaṃdola // tāla [jha]¹⁶⁹(Fol.10, rec1)mpa //

indrādi lokapāla paripāla parivaṃditā 2 laṃkeśvara graha-gaṇa parivārā //

thvana-vuṃ payī joṃno //¹⁷⁰ (2)

rāga mālasī // tāla māṭha //

śṛgāra //

sarada śaśi sama mukha manodari¹⁷¹, priyā nayanī indrī(3)varā¹⁷² //

tenā //

tribhuvana suṃdara mama jīvanāthā, dehi surata śṛṅgāra rasā //

¹⁶¹ Maybe it refers to Maya, the architect of the demons.

¹⁶² The addition of *ka* is indicated in the upper margin.

¹⁶³ The magnificent residence of evil Rāvaṇa.

¹⁶⁴ = *sāraṅga*. The confusion of L for R is a typical Newarism.

¹⁶⁵ The well-known Rāgamālā representation of Naṭa Rāgiṇī, expressing the eagerness for war, is a warrior who is dashing at the enemy in a wild pleasure of fighting [Waldschmidt 1975: 103-107]. Probably, the heroic mood, i.e. *vīra-rasa*, contained in this verse confirms this representation.

¹⁶⁶ *Cālola* seems to refer Cāṇūra, a celebrated wrestler in the service of Kaṃsa. *Cāmukha* seems to be either the name of a demon, or a corruption of *sāmukha* (Skt. *sammukha*). Kṛṣṇa is the one who defeated Cāṇūra with his fist in confrontation (*saṃmukha*).

¹⁶⁷ The addition of *ṇa* is indicated in the lower margin.

¹⁶⁸ King Yakṣa-malla was the son of King Jyotirmalla. Jyotirmalla adopted the *viruda* of Daitya-nārāyaṇa [Regmi 2007A: 422, 437].

¹⁶⁹ This letter is damaged due to the dilapidation of the edge of the folio, but the tāla name is obviously *jhampa*.

¹⁷⁰ Nw. “Here, too (-*vuṃ*), [he] carried out *payī*.” The verb-form *joṃno* is past tense. Or else, it might be a miss-spelling for *joṃne* (infinitive).

¹⁷¹ The spelling *manodari* seems to be the scribe’s miswriting for *manohari* ‘captivating’, for the *da*-letter has almost the same shape as the *ha*-letter; the only difference is the *ha*-letter has two legs. The picture described in this verse would be: [Sītā’s] face which resembles the moon in the autumn is captivating, and her eyes resemble the blue lotus (*indīvara*).

Another possibility would be to take *manodari* as a corruption of *mandodarī*, i.e. the name of Rāvaṇa’s wife. The meaning of the first verse-half would be: Mandodarī whose face is the same as the moon of the autumn. In this case, the verse would be considered to describe the sexual frustration of Mandodarī due to the neglect by Rāvaṇa who frequents Sītā in prison, although this interpretation looks a bit far-fetched to me. However, the word *manodarī* is also found in Fol. 11, ver. 1.

¹⁷² I.e. *indīvara*.

rāga tava deśa mā(4)lava // tāla jhaṃpa //
gamami kaṃkeli¹⁷³-vana nāgarika rāvaṇa sulīlita¹⁷⁴ deha sītā āliṅganā (5) //

rāga rāmakarī // tāla atra māṭha //
tribhuavana rāya lankeśvara ājñā, gamami trijaṭā¹⁷⁵ aśoya¹⁷⁶-(6)vanā //
tenā //
vividhi ratna divya sundari jānaki prativodhitā //¹⁷⁷

rāga deśī // tāla māṭha //
(Addition indicated in the lower margin¹⁷⁸)
hā prabhu rāghava raṣahu jānakī tava viyoga śokalā aśoya-vana¹⁷⁹ nivāsita ekākī //
tenā //
sītā kṣīṇa kogāyā me //¹⁸⁰

rāga paṭamajalī // tāla māṭha //¹⁸¹
(Addition end)
hā pra(Fol.10, ver1)bhu prāṇanāthā śrī rāma tava guṇa sumaraṇa
maraṇa vilāsā pāsa racyā jānakī janma-mugati kariyā //¹⁸²

rāga (2) kanhra //

¹⁷³ < Skt. *kaṅkelli* ‘the Ashoka tree’.

¹⁷⁴ It seems to be a coined word based on *līlā* in the meaning of *sulalita*. Or else, is it perhaps *sulāmlita*? Besides, the word form *sulālita* is found in Fol. 14, rec. 5.

¹⁷⁵ Trijaṭā is the name of a female demon, one of the Rākṣasa attendants kept by Rāvaṇa to watch over Sītā, when she was retained as a captive in the Aśoka-vanikā; she acted very kindly towards Sītā [Apte 1992: 789].

¹⁷⁶ < *aśoka*.

¹⁷⁷ Skt. *pratibodhayati* means ‘to awaken’, ‘to acquaint with, communicate’. But here, it seems to mean ‘to soothe’ (with gifts of various gems).

¹⁷⁸ A small mark of a dot inside a V is found above the double daṇḍa after *māṭha*. This mark – if it is not a stain – usually indicates the place of insertion.

¹⁷⁹ Note the pun of words, *śoka* and *aśoka*. What an irony of grieving amid the forest of *sans-souci*!

¹⁸⁰ Nw. “The song of emaciated Sītā’s hanging down (i.e. being downcast)”.

¹⁸¹ Rāga Deśī and Tāla Māṭha, which originally belonged to the verse beginning with *hā prabhu prāṇanāthā*, is secondarily allotted to the inserted verse *hā prabhu rāghava* etc. Now, a new rāga and tāla is given to the verse *hā prabhu prāṇanāthā*.

Another possibility is to take this prescription of *paṭamajalī* and *māṭha* as allotment of the inserted verse. In that case, however, the place of insertion should be put before *rāga deśī tāla māṭha*.

Probably this is rather the case, for the Newari instruction (*sītā kṣīṇa* etc.) seems to explain the topic of the inserted verse.

¹⁸² Oh, my lord of life, Rāma! Recalling your virtues, [I,] the daughter of Janaka (i.e. Sītā), making a noose in the wish of death, am going to attain the liberation_from_life/liberation_during_living. Note the pun of words *sumaraṇa* and *maraṇa*.

(Addition indicated in the upper margin¹⁸³)

tāla golagirī¹⁸⁴ //

[d]e[...]

[śrī] tribhuvana malla [...] rāya tanayā, a[...]nava nāgara [...]ā 2

(Addition end)

cita cintāmaṇi ‘vimala¹⁸⁵tara kīrtti guṇa sāgara //

rāga kahnahra¹⁸⁶ // tāla māṭha //

sara(3)sa madhura agani aṅaṇita rasā

nārikela kadalī phalā khādītā vīrāñjanā //

tenā //

va(4)yara vaḍarī kaṭaharā¹⁸⁷ dākṣa dāḍimva jaṃvīrā¹⁸⁸ amṛta phala rasa moditā //

rāga guñjarī // tāla (5) jatī //

vānara muṣṭi prahāra vighātā niratha¹⁸⁹ vikrama parājītā, akṣa¹⁹⁰ kumāra sarīra vinā(6)sā //

tenā //

aśoya-vana pratipālita vīrā, kṣudra kapi parivṛtā, raṣahu rāya laṅkeśvarā //

tenā //

(Fol.11, rec1)

rāga vasanta // tāla māṭha //

viraha vikala dīpita kāmāgni śītala karpūra caṃdana vilepitā //¹⁹¹

tenā //

rāga (2) nāṭa // tāla māṭha //

tanaya vīra kumāra samajyā¹⁹² divaṃgatā kapi hāthā¹⁹³ //

¹⁸³ In this part, the ink is extremely faded away and the letters are almost illegible.

¹⁸⁴ This seems to be a variation of Gvaḍagirī, but Gvaḍagirī is usually a rāga name.

¹⁸⁵ Peculiarly, there is an *avagraha* sign before *vimala*.

¹⁸⁶ Although my teacher identified the ligature as *hra*, the shape of the ligature rather looks like *hḍa*. In fact, the same rāga-name is spelled *kaṃhnaḍa* in Fol. 15, ver. 6 and *kahnaḍa* in Fol. 22 ver. 5. Therefore, perhaps the correct transcription here might be *kahnahḍa*.

¹⁸⁷ *Vayara* < Skt. *badara*. *Vaḍarī* < Skt. *badarī*. Both Skt. *badara* and *badarī* denotes ‘jujube’. *Kaṭaharā* seems to correspond to H. *kaṭahala* (Pkt. *kaṃṭaahalo*, Skt. *kaṇṭaka* + *phala*) ‘the Indian bread fruit, or jack’.

¹⁸⁸ Skt. *drākṣā* ‘grape’, *jambīra* ‘citron’.

¹⁸⁹ < Skt. *nirartha*? *Nirartha vikrama* seems to mean ‘useless valor’ (of the demon Akṣa).

¹⁹⁰ Name of a son of Rāvaṇa.

¹⁹¹ Seems to describe the state of Sītā’s agony in separation from Rāma.

¹⁹² Skt. *samajyā* ‘a meeting, assembly’.

¹⁹³ Ascended to the heaven, being killed by the hand of the monkey.

tenā //

mṛta sūcaka vi(3)mocitā gamami devi snāna maṇḍapa¹⁹⁴ //

tenā //

rāga bhairavī rāga // tāla tihudā //

akṣa ku(4)māra maraṇa śokānala meghanāda pratijñā,

kṣudra ripu sāsā mṛga ānīya purī yātāta ma(5)norathā //

tenā //

ghana rava prasarita deva bhayakara phaṇi maṇi sāsa¹⁹⁵ kṛpāna-dharā raghuḥ (6)

tāpasa vānara patamgā ghora pralaya vaḍavānalā //

tenā //

rāga varāḍī // tāla jhaṃpa //

tribhuvana (Fol.11, ver1) mallo¹⁹⁶ naiṛtya rāyā manodarī vilāsa madanā //

tenā //

rāga sālaṅga nāṭa // tāla ekatālī //

samara (2) vijaya hanumānā jānakī hṛdaya ānandā

asoya-vana vidhvamsita sayalā trāhiyā¹⁹⁷ laṃkā(3)purī-varā

māriyā akṣa kumārā //

tenā //

¹⁹⁴ The scribe had first written *maṇḍalā*, then became aware of his mistake, and corrected it into *maṇḍapa*, erasing *lā*.

¹⁹⁵ The first letter looks like *svā*: *svāsa*. However, Skt. *sāsa* ‘having a bow’ fits well in the context.

¹⁹⁶ A Tribhuvanamalla is mentioned as the name of a king of Bhatgaon by Regmi [2007B: 211-214]; he ruled Bhatgaon together with his elder brother Trailokyamalla (1560-1613 A.D.). Peculiarly, his name is omitted in the genealogy of the rulers of Bhatgaon [ibid.: 214].

Another Tribhuvanamalla is mentioned as a son of King Rudramalla. But he lived less than a year (born N.S. 443, died N.S. 444). [Regmi 2007A: 301]

However, the title *tribhuvanamalla* mentioned here in this manuscript does not seem to refer to either of the above-mentioned two persons. Either of the two does not have any connection with King Jyotirmalla and his princes.

Besides, Prince Bhuvana Malla, a grandson of Jyotir Malla, is mentioned toward the end of this manuscript (Fol. 27, rec. 4). Perhaps, *tribhuvanamalla* here refers to this person.

However, it is also possible this title is here simply used as an epithet meaning ‘the strong[est] man in the three worlds’ referring to a character in the play.

Besides, as we have seen, *śrī tribhuvana malla* is mentioned in the additional sentence indicated in the upper margin of Fol. 10 verso, although it is difficult to draw any information from this, as these letters, with the ink almost faded away, are hardly recognizable.

¹⁹⁷ The scribe amended *hri* into *hi*.

Trāhiyā seems to correspond to Skt. *trāsita*.

rāga varāḍī // tāla māṭha //
priyā viyoga so(4)kākulita śrī rāma kārya cintitā //
tenā //
janaka tanaya methalī vicārā hanumāna (5) nāgatā //

rāga guñjarī // tāla jhaṃpa //
hā rāghava lakṣaṇa¹⁹⁸ jīve mūrchā gatā mama saṃbhāṣitā (6)
devi jānaki paśya rāma avasthā tava viyoga śoka jaladhi paḍile //¹⁹⁹

rāga guñjarī // tāla mā(Fol.12, rec1)ṭha //
hā vacha lakṣaṇa vipada vaṃdhana rāma tyaji kahaṃ gayo
priyā vinuna rāghava²⁰⁰ anaratha, dehi jānaki mukha (2) vimocana
tava sunaha dūraṅgatā //

rāga varāḍī // tāla jatī //
vidārīta vara-taru kaṃke(3)li-vanā āgata niścara-gaṇa ghora mukhā,
akṣa kumāra aṃga vipāhrita trāhiya laṅkāpurī(4)-varā //²⁰¹

rāga malāra // tāla jhaṃpa //
gamami raghu rāya laṅkā nidalanā, rākṣasa rāya rāvana (5) mārāṇā,
vīra vānara senā hanumānā, svāmi kāraja pratipāla tanayā gatā //

rāya²⁰² kamo(6)da // tāla jhaṃpa //
niścara-nāthā daśāsira-bhrātā paulastya vaṃśa saṃjātā
vibhīṣaṇāṃ²⁰³ payisayi raṃgā²⁰⁴ //
(Fol.12, ver1)
thvana-vuṃ payi²⁰⁵ jomne //

rāga madhumathana // tāla dūjamāna //

¹⁹⁸ I.e. Lakṣmaṇa.

¹⁹⁹ Obviously *paḍile* is the past-tense form typical to the Eastern NIA dialects. On the other hand, *paśya*, a Skt imperative, seems to be an archaism.

²⁰⁰ The letter *gha* is added above the line.

²⁰¹ A parallel expression to Fol. 11, ver. 2-3: *sayalā trāhiyā* [...].

²⁰² Obviously, a mistake for *rāga*.

²⁰³ Perhaps, it is not an *anusvāra*, but a stain: *vibhīṣaṇā*.

²⁰⁴ I.e. *praviśati raṅge*.

²⁰⁵ *Payisayi* contained in the previous verse suggests that the term *payi* denotes *praveśa* ‘entry’.

rāvaṇa maraṇa hetu mamāgatā²⁰⁶ rāma-patani²⁰⁷ sītā ha(2)raṇā
sayala rāja laṅkā pratipālita na kara rāma virodhā //²⁰⁸

rāga sālaṅga nāṭa // tāla jaṭī // (3)

ravi kula amṛta sāgara uditā vimala avinava²⁰⁹ bhāratī chatisā
yudha guṇa vilāsita suṃdara (4) pramadā²¹⁰ jana manoharā kalā kuśala
kāmuca kadarpa²¹¹ ripu rāya timira divākara /²¹²
ṅṅpa nidhāna²¹³ (5) guṇa sāgarā kuśumarasahaje²¹⁴ nārāyaṇā,
bhīma sadṛṣa [vay]u²¹⁵ śrī bhairava malla²¹⁶
jīva rakṣa devī s[a](6)k[ra]²¹⁷ ramanīye //

rāga guṃjarī // tāla dūmāna²¹⁸ //

mantra jñāna sarīrā[th]ā rakṣā vividhi vicarita²¹⁹ [sa]ma[kṣa]²²⁰ (Fol.13, rec1) tā[vatha]rītā²²¹

²⁰⁶ A sandhi combination *mama + āgatā*.

²⁰⁷ < Skt. *patnī*.

²⁰⁸ Oh, [you,] all the kings-protectors of Laṅkā, do not resist Rāma!

²⁰⁹ I.e. *abhinava*.

²¹⁰ Skt. ‘young handsome woman’.

²¹¹ Or, perhaps *kaṃdarpa*, although the śrībindu is faded way.

²¹² Although the compound *kandarpa-ripu* ‘the enemy of Kāma’ could denote Śiva, this meaning does not seem to fit here well. Rather, *kāmuka kadarpa* should be separated from *ripu rāya timira* etc. “[The person described here] is lustful/handsome [like] Kāma. [He is] the sun [eliminating] the darkness of enemy kings.”

²¹³ The *dha*-letter is faded in the upper part. It may be *tha* (*nīdhāna*) or *pa*.

Skt. *nīdhāna* seems to mean ‘wealth’, i.e. ‘virtue’ here in the context. This term is also used in Fol. 14 rec 3, in the expression *guṇa-nīdhāna* ‘wealth/treasure/heap of virtues’.

²¹⁴ Obscure. Maybe a mistake for *kuśuma-rasa-sahaje*?

²¹⁵ The letters are extremely faded away. My teacher suggested *vaṃ pu*.

Or, it also looks like *dha yu*. Is it perhaps a back-to-front miswriting for **yudha* (i.e. Skt. *yudh* ‘soldier’)?

²¹⁶ In Regmi’s history of medieval Nepal [2007A, 2007B], no king or person with the name Bhairavamalla is found. However, a king Bhīmamalla, or Jaya Bhīmamalla, is mentioned among the descendants of King Yakṣamalla in documents in Regmi [2007A: 453, 456, 458, 465, 467]. Please remember Yakṣamalla is mentioned in this manuscript Fol. 9, ver. 5.

²¹⁷ The letters are extremely faded away. Maybe *se ku*?

It also looks like *seja*. In the case of reading *seja*, the expression *devī seja ramanīye* could be approximately interpreted as something like “enjoying with [his] queen in the bed”, or else, “Goddess (Lakṣmī?) is attractive in the bed”.

²¹⁸ I.e. *dūjamāna*.

²¹⁹ Or maybe *virarita* (i.e. Newarism of Skt. *vilalita*)? Or *viracita*?

²²⁰ My teacher suggested reading *ga ma ja*. In this line (line 6), some letters are extremely difficult to identify, with the ink very much faded away.

²²¹ Very difficult to decipher. Or maybe *tavitharītā*? My teacher suggested *tāvamgharītā*, but it does not seem to be much better to me, either.

tirī lakṣaṇa vicāra vicakṣaṇa²²² [casa]□²²³ pra[bh]āra²²⁴ pramada duṣṭa strī ku[ma]rija //

rāga mālava // tāla jhaṃpa // (2)

vividhi guṇa gīta nava rasa netra bhāvā gamami rāvaṇa hṛdaya vimohanā,
setu parivandha vighna pramānā (3) deva rāya puraṃdara ādeśā // ॐ //²²⁵

rāga lalīta // tāla jhaṃpa //

dhavala śaśi kiraṇa dhara vivi(4)dhi maṇi bhūṣitā
sahasra phaṇi [la]ṅkṛtā²²⁶ varuṇa nāgādhipaḥ²²⁷ //
tenā //

rāga deśāṣa // tāla māṭha // (5)

ehu sohiyā ratna mahā sāgarā //

rāga²²⁸ kāmodaka //

ehu sohiyā jala-turaṃga makarā ga(6)jā kumbhīrā 2
ratna kiraṇa sama jva[rā] [a]paṇami[tra]²²⁹ mahā sāgarā // ॐ //

rāga madhumathana // tāla (Fol.13, ver1) jhaṃpa //

laṃkā bhagna bheda sujānā²³⁰ samprāptā mitra prāṇopamā
laṃkeśvara sthāpitā vibhīṣaṇā²³¹ saraṇāgatā rā(2)jyābhiṣekā //

rāga malāra // tāla tihurā //

rāma bhayana²³² kātara vibhīṣaṇa gayahu saraṇa (3) vipakṣā,²³³

²²² It would mean: “skilled in consideration of the characteristics of women”, i.e. very clever in the relationship with women.

²²³ One or two illegible letters totally faded away. This line is awfully faded away.

²²⁴ My teacher suggested reading *prahāra*. With this, he assumed **vajra-prahāra*, but it does not seem to be correct.

²²⁵ This verse seems to refer to an episode in which an attractive Goddess or Apsaras, instructed by Indra, visited Rāvaṇa to allure and deceit him.

²²⁶ The letter la is almost illegible. The word form *laṃkṛtā* (< Skt. *alaṃkṛta*) is also found in Fol. 14, rec. 2.

²²⁷ Peculiarly, the Sanskrit nominative form with visarga *ḥ*.

²²⁸ It looks like *rāgra*. It seems that the scribe emended some other letter with the *ra*-sign into *ga*.

²²⁹ The letters from *jva* to *mi tra* are considerably faded away.

²³⁰ “[That who] knows the secret [of success] of destruction of Laṅkā well.”

²³¹ I.e. Bibhīṣaṇa.

²³² < Skt. *bhayana*?

²³³ I.e. Bibhīṣaṇa, timid by his fear of Rāma, went [to seek] refuge with the adversary.

sājjīyā²³⁴ durgga vala jaṃtrā yudha vānara gaṇa saṃjojitā // ❧ //

rāga sālaṅga // (4) tāla jatī //

suhita vacana nirākr̥tā²³⁵ gayahu vīra bhr̥ta vibhīṣaṇa śrī rāma anusa[ra]²³⁶nā // (5) ❧ //

rāga sāraṅga // tāla dujamāna //

prabhu gayahu rāvaṇa nīketana, kaṃpita dāhina na(6)yanā nirantarā
kiṃ bhaviṣyati²³⁷ mama hṛdayākuli²³⁸ // tenā // ❧ //

rāga guṃjarī // tāla dūjamā(Fol.14, rec1)na //

prabhu vibhīṣaṇa gati airāvati²³⁹, rāvaṇa vayana vajra-ghātā,
kaḥiṃ mama prabhu mukha puna dariśanā // ❧ //

rāga sāraṅga nāṭa // tāla jhampa //

hara tāpa sādhitā viśva bhuvanādhipā visa bhuja laṃkr̥tā²⁴⁰ daśānanā (3) paulasta²⁴¹-vaṃsā,
vīra lalita dehā, rāya rūpa rāvaṇā aṣṭādaśa vidyā²⁴² guṇa nidhāna nirūtarā²⁴³,
devasu(4)ra²⁴⁴ nara jakṣa vidyādharā vandita caraṇā // ❧ //

rāga sāraṅga naṭa // tāla ekatālī //

tadī mṛda(5)ṅga vena vaṃsā gha,ghara²⁴⁵ gaṇa gati
sulālita nādā sayala jana mana mohita,
kuṇḍalī, tata kata kuṃ(6)jhika ṣare kuṭā /

²³⁴ Bengali absolute.

²³⁵ The good advice [of Bibhīṣaṇa] was rejected [by Rāvaṇa].

²³⁶ The insertion of *ra* is indicated in the upper margin.

²³⁷ A Skt. future form. Thus, the language seems to be a mixture of Sanskrit and other languages.

²³⁸ The scribe emended *lā* into *li*. This *-ākuli* seems to be intended as a feminine form. Does it refer to Sītā? In women, the twitch of the right eye[lid] is a bad omen, according to Indian divination.

²³⁹ As well-known, Airāvata is Indra's elephant, but *airāvata* or *airāvati* may also denote a kind of lightning [Apte 1992: 504], probably due to its zig-zag movement accompanied by the clap of thunder. The meaning 'lightning' seems to suit here, in association of *vajra* 'thunderbolt'. Bibhīṣaṇa's feet were tottering due to the shock of the rejection by Rāvaṇa.

²⁴⁰ Decorated/endowed with twenty (*visa*, i.e. **bīsa*) arms.

²⁴¹ < Skt. *paulastya*.

²⁴² Erased afterwards. There is an expression *aṣṭādaśa-vidyā* which refers to the eighteen kinds of learning [Apte 1992: 285].

²⁴³ I.e. *niruttara*.

²⁴⁴ A corruption of *devāsura*.

²⁴⁵ The scribe set a comma (a slant line) between *gha* and *ghara* for an unknown reason.

Skt. *gharghara* 'gurgling sound' or *ghargharā* 'a girdle of bells'.

jhaṃ jhaṃ gaḍa taka ghaṭa vuja vājamṭī //²⁴⁶ ॐ //

rāga mālāra // tāla khaṇḍa-tāla // (Fol.14, ver1)

pramudita hṛdayānaṃda vilāsā, setu vaṃdha vānara karantā,

rāma sārathī vibhīṣaṇa rāyā //

dujayā dhuṃgva juro;²⁴⁷ //²⁴⁸ (2) // ॐ //

tijayā namaskāra //²⁴⁹

pahilisa jomṇā-vuṃ jomṇe //²⁵⁰

hyaṃḍōla māṭha //

pahilisa jvamṇā-vuṃ na(3)canā //²⁵¹

rāga vairāvalī // tāla dūjamāna //

nandi moṇḍa²⁵² //

saṃkha [tuṣāra]²⁵³ hāra saśi kuṇḍaXXX²⁵⁴, dhavala (4) deha nāgābharanā //

tenā //

gaṃgā vāla-candra moli dhara, nīla kaṇṭha vṛṣāsanā //

tenā //

tāla mā(5)ṭha //

māṭṛ-gana²⁵⁵ nava caṇḍi nāyaka namami deva tuṃveśvarī²⁵⁶ //

tenā //

nava tantu nava kamala vyāpita dai(6)ta²⁵⁷ dalana navākṣarā //

²⁴⁶ The last half of this song seems to be a so-called *bol*, i.e. the phonetic representation of a drumming pattern.

²⁴⁷ A sign resembling the Bengali anusvāra *ṃ* (which is pronounced as [ŋ]). Perhaps it reflects a pronunciation like *jurom*.

²⁴⁸ Nw. “The second act was completed.”

²⁴⁹ Nw. “The third act. Salutation.”

²⁵⁰ Nw. “Perform as performed before (*pahilisa* lit. ‘in the former’).” If *pahilisa* ‘in the first’ refers to the first act, the intention of this instruction would be that the *namaskāra*, songs and dance should be performed in the same procedure as in the beginning of the first act. In fact, Rāga Hyaṃḍola and Tāla Māṭha was performed in the commencement of this play.

²⁵¹ Nw. “Dance as performed before.”

²⁵² Obscure. Nw. *moṇḍa/moṇḍa* (< Skt. *muṇḍa*) means ‘head’. But the expression *moṇḍa lhuya* lit. ‘to offer the head’ may also mean ‘to bathe’. [Malla 2000: 400]

²⁵³ The insertion of *tuṣāra* is indicated in the upper margin.

²⁵⁴ Three letters *la pla cā* (?) (or *la pu rā*?) are cancelled by X.

²⁵⁵ I.e. Aṣṭamāṭṛkā.

²⁵⁶ *Tumbeśvarī* is mentioned as a deity worshipped in the Kathmandu Valley by Sanderson [2003: 367].

²⁵⁷ I.e. *daitya*.

tenā // ॐ //

aṅgata²⁵⁸ pravesa //

rāga bhairavī // tāla gāgiri //

vānora²⁵⁹ vīra vā(Fol.15, rec1)li rāya [ta]nayā²⁶⁰, rāghava dūta kumārāṅgatā
gamami rākṣasa rājya, dhamnya laṅkāpurī,
duṣṭa dasāsira rāvana diṭhiyā²⁶¹ (2) // ॐ //

rāga kolī pañcama // tāla jhaṅpa //

tridasa bhuva samalaṅkṛta²⁶², ratana śacita²⁶³ laṅkāpurī (3) varā /
vicitra dhavalāharā²⁶⁴, hema kasāsa²⁶⁵ śimha-dvāra²⁶⁶ sobhā /
vividhi mani mukuṭa toraṇa rāja(4)-dvāra, rāvana nīlayā²⁶⁷ // ॐ //

rāga malāra // tāla dujamāna //

rāghāva nidālita vīra (5) kṛpā dhara harada²⁶⁸ saṅkara²⁶⁹ rāyā,
nekasi nandana laṅkeśvara vānora²⁷⁰ gaṇa dāvānalā²⁷¹ //
thvana(6)-vum payī jvaṃne //²⁷² ॐ //

rāga paṭamaṅjarī // payi joṃne //

hā prabhu laṅkeśvara tribhuvana-nātha
tyaja(Fol.15, ver1)hu rāma bhāryā vedehī // ॐ //

rāga kahnahra²⁷³ // tāla jāṭī //

²⁵⁸ I.e. Aṅgada, the prince of monkeys, a son of Vāli.

²⁵⁹ I.e. vānara.

²⁶⁰ The insertion of *ta* is indicated above the line.

²⁶¹ < Skt. *diṣṭi*. It seems to mean something like ‘for seeing/meeting’.

²⁶² Decorated [as beautifully as] the realm of gods.

²⁶³ I.e. *ratna-khacita*.

²⁶⁴ I.e. *dhavalagrha*.

²⁶⁵ I cannot find any good solution. Could it be perhaps a failure in transcription of **hema-kalaśa*, i.e. a pair of golden pots filled with water put as an auspicious sign on the both side of a door?

²⁶⁶ Skt. *śimha-dvāra* ‘the main or principal gate’.

²⁶⁷ I.e. *nīlaya*.

²⁶⁸ Obscure. Maybe a corruption of *hydaya*?

²⁶⁹ I follow my teacher’s reading. It also looks like *sakaṃra*.

²⁷⁰ I.e. vānara.

²⁷¹ The troop of monkeys is compared to the forest fire because of their reddish hair.

²⁷² Nw. “Here, too, carry out an entry.”

²⁷³ Or: *kahnahḍa*.

āgata marakaṭa²⁷⁴ aṃgatā, ratana siṃghāsana (2) bhaṃ[ga]²⁷⁵ kṛtā,
cañcala sāṣā²⁷⁶ mṛga duṣṭā ni²⁷⁷patita meghanātha²⁷⁸ hastā //
tenā // ॐ //

rāga māla(3)kosika // tāla dujamāna //
rāghava dūta capala vānorā²⁷⁹, vālī-tanaya aṅgata nāmā,
rāya (4) siṃghāsana pāda nihaṃtā, laṅkeśvara avimāna kṛtā //
tenā //

bhāsana krodhānala prasarītā (5) meghanātha-ripu aṃgatakā²⁸⁰,
nava koṭi rākṣasa paṭhāviyā kṣudra kapi nipādita²⁸¹ //
tenā // ° // (6)

rāga kaṃhnaḍa²⁸² // tāla ekatālī //
pāda prahārayā kṛtā, rāvana drapa viṣaṇḍitā²⁸³ /
nava koṭi rākṣasa saya(Fol.16, rec1)la nisekhā²⁸⁴ sāgara patitā //²⁸⁵
tenā // ॐ //

rāga rāmakarī // tāla jhaṃpa //
deva raghu rāya tava vāna vicitrā, (2) rāvana chatra vibhaṃga kṛtā,
vālī viḡhāta svaragīva²⁸⁶ rāya, thāpitā, bhūya laṅkā,
bhibhāsana pati(3)ṣṭhā //
thvana-vum payī jomne // ॐ //

²⁷⁴ Skt. *markaṭa* ‘monkey’.

²⁷⁵ The insertion of *ga* is indicated in the upper margin.

²⁷⁶ My teacher read *māyā* instead of *sāṣā*. However, to me, the two letters look different from *mā yā*. Besides, *māyā-mṛga* ‘a phantom deer’ seems to usually refer to the golden deer in which the demon Marīca disguised himself to draw Rāma’s attention away from Sītā, but I am not sure if this fits in this context.

²⁷⁷ The scribe first wrote *ṇi*, then amended it into *ni*.

²⁷⁸ I.e. Meghanāda.

²⁷⁹ < Skt. *vānara*.

²⁸⁰ The letter *ga* is cancelled by an X. *Aṃtakā* is Skt. *antaka* ‘the end’, i.e. ‘death’. The meaning would be: “The death of [Aṅgada,] the enemy of Meghanāda.”

²⁸¹ I.e. *nipātita*.

²⁸² In this manuscript, this rāga-name is usually spelled *kahnahra*. However, the ligature *hra* almost looks like *hḍa*, i.e. the *ḍa*-letter under (i.e. inside) the *ha*-letter. Perhaps, this ligature is actually *hḍa*, rather than *hra*.

²⁸³ I.e. *darpa vikhaṇḍita*.

²⁸⁴ < *niḥśeṣa*.

²⁸⁵ The nine *koṭi*-s of demons fell in the ocean without exception.

²⁸⁶ I.e. Sugrīva.

rāga rāmakarī // tāla māṭha // varṇṇā //
ehu laṅkā-puri-va(4)rā vividhi ratna su²⁸⁷kiraṇa sohā /
hema-maya dhavalāharā²⁸⁸ [mama ripu rā]²⁸⁹vana niketa //

rāga madhumathana // tā(5)la tihuhrā²⁹⁰ //
agragāmi aṅgata-kumāra mitra rāya laṅkeśvarā
vānora-gaṇa vīra hanumānā sā(6)jiyā²⁹¹ laṅkāpurī gamanā //
māyā sītāyā //²⁹² ॐ //

rāga deśāṣa // tāla //²⁹³
sara joṃ hā //²⁹⁴ hākānte²⁹⁵ // ॐ //
(Fol.16, ver1)
rāga goṃḍagiri // tāla //²⁹⁶
hā rāvana-nandana²⁹⁷ tyaja mama²⁹⁸ pranādhikā²⁹⁹ jānakī // ॐ //

rāga vibhāsa // tāla //³⁰⁰

²⁸⁷ Difficult to read. The scribe amended a letter (*tu?*) into another. I follow my teacher's identification as *su*.

²⁸⁸ < *dhavalagṛha*.

²⁸⁹ The insertion is indicated in the lower margin. It is actually written *mama ripu rāva*. The last letter *va* is obviously unnecessary.

²⁹⁰ This ligature, alike as in other cases, looks like a combination of *ha* and *ḍa* (*ḍa* inside *ha*). Indeed, the same rāga-name is spelled *tihuḍā* in Fol. 8, ver. 4 and Fol. 11, rec. 3. Therefore, I wonder if it is rather *hḍa*, although my teacher identified it as *hra*.

²⁹¹ Perfect participle (< Skt. *sajjita*).

²⁹² If this is in Newari, it would mean: The illusion/love of Sītā.

²⁹³ A blank space after *tāla*, that means, the tāla name is not decided.

²⁹⁴ Newari instruction. Nw. *sara/sala* means 'a horse', but here, *sara* rather seems to be Skt. *śara* or Skt. *svara*. Thus, the meaning of *sara joṃ hā* would be "Grab arrows and call out (*hā*)," or "Perform a voice (i.e. making a voice) and call out."

²⁹⁵ *Hāka* seems to correspond to Pkt. *hakkā* or H. *hāk* 'calling out, shout'. Cf. Skt. *hakka* 'calling to elephants', *hakkāra* 'calling', and *hakkāhakkā* 'calling on, challenging'. If this is the case, *hākānte* would mean "at the end of calling out". Indeed, in the verse following this instruction is Rāma's calling_to/challenging Rāvana's son (i.e. Indrajit).

Another possibility is to take it as a variation of Nw. *hākātine* 'to throw'. If *sara joṃ* is interpreted as "Grab arrows", this meaning 'throw (i.e. dash) [the arrows]' would fit.

²⁹⁶ A blank space after *tāla*. That means, the tāla is not decided.

²⁹⁷ I.e. Indrajit.

²⁹⁸ Peculiarly, there is a blank space between *mama* and *pranādhikā*.

²⁹⁹ I.e. *prāṇa-adhikā*.

³⁰⁰ The tāla name is not written.

pā videhī³⁰¹ jā toyī katham̐ joṣitā³⁰², vadhevantase //³⁰³
sara jom̐ne //³⁰⁴ ॐ //

rāga gu(3)ñjarī tāla dūjamāna //
vedehi rāghava prāṇesura³⁰⁵, rāma āsā vibha kṛtā³⁰⁶
duṣṭa nisācara kha(4)ḍaga vighātā,³⁰⁷ marana deha sa³⁰⁸ prā[pi]tā³⁰⁹
vacha lakṣaṇa³¹⁰ niratha tava sevā kimu kāriyā³¹¹ lankeśva(5)rā //³¹² ॐ //

rāga dhanāśī // tāla khaṇḍatāla //
indrajīta māyā viracitā rāma śira (6) jānakī vacitā³¹³,
asoya-vana gāmiyā, turitā rākṣasa senā vijutajihvā³¹⁴ //
thvana-vuṃ payi jom̐ne //

(Fol.17, rec1)

rāga sāraṅga // tāla māṭha //
kiṃ hoyi sahi³¹⁵ trijaṭā³¹⁶ erāvātī janaka-tanaya³¹⁷ dubhāyanī³¹⁸
dehina³¹⁹ vāma kām̐pitā (2) vilocanā³²⁰

³⁰¹ I.e. *vaidehī*.

³⁰² Skt. *yoṣitā* ‘a woman’.

³⁰³ If the phrase *pā videhī jā toyī katham̐* is Bengali, it could be interpreted as: “Get Vaidehī (i.e. Sītā) and you [should] go [some]where.” *Vadhevantase* is totally obscure.

³⁰⁴ Cf. *sara jom̐* (Fol. 16, rec. 6).

³⁰⁵ I.e. *prāṇeśvara*. This sentence could mean: For Vaidehī (i.e. Sītā), Rāghava (i.e. Rāma) is the lord of life.

³⁰⁶ *Vibha* seems to be a mistake for *vibhaṅga*. “[Sītā’s] hope which was Rāma was destroyed.”

³⁰⁷ [Rāma] was slain by evil demons with [their] swords.

³⁰⁸ This *sa* is obscure. Is it a deictic pronoun (Skt. *sa*)?

³⁰⁹ The insertion of *pi* is indicated in the lower margin. In the letter *prā*, the bar of *ā-kāra* is unusually thin. Maybe it is better to read *saprapitā*.

³¹⁰ I.e. *vatsa lakṣmaṇa*. Sītā in grief tells Lakṣmaṇa: “Dear Lakṣmaṇa, your service [to Rāma] was meaningless (Skt. *nirartha*).”

³¹¹ This is obviously a perfect participle.

³¹² This song seems to deal with the episode in which Indrajit created an illusion in which Rāma was killed, and showed Sītā a fake cut-off head of Rāma.

³¹³ < Skt. *vañcita* ‘deceived’.

³¹⁴ I.e. Vidyut-jihvā, a demon.

³¹⁵ < *sakhi*.

³¹⁶ Trijaṭā is a female demon, one of the Rākṣasa attendants kept by Rāvaṇa to watch over Sītā, when she was captured in the Aśoka-vanikā; she acted very kindly towards Sītā and induce her companions to do the same [Apte 1992: 789].

³¹⁷ Janaka’s daughter, i.e. Sītā.

³¹⁸ Seems to correspond to Skt. *durbhāgyinī*.

³¹⁹ In *de*, the *e-kāra* is not very evident. Or, *dahina* ‘right’?

³²⁰ In women, the twitch in the left eyelid was believed to be a good omen, while that in the right side, bad. Perhaps we should read here *dahina vāma kām̐pitā*: Sītā perceives twitch in both eyelids; she herself takes it as a bad omen, but in reality, it is a mixture of good and bad omens, for Rāma is

prabhu a[mam]gala³²¹ viṣada debhu saṃkṛta hṛya³²² vyākulā //dhru//

rāga [c]itra³²³ payi joṃne //³²⁴

ayi (3) kaṃpiyā mama hiya kiṃ hoyi jānaki // ♪ //

rāga guṃjarī // tāla māṭha //

hā prabhu raghuvayi³²⁵ (4) mama jīvanāthā sira chediyā³²⁶ dīvaṅgatā
jānakī jaramamuguti³²⁷, śrī rāma jīva sarana gatī (5) // tenā // ° //

rāga hyaṃḍola // tāla dujamāna //

rāma lakṣaṇa laṅkesa bhībhiṣaṇa aganīta³²⁸ māyā-maya vīkhaṇḍita // tenā //
rayanicara³²⁹, rāmavana³³⁰ saṃjodhā³³¹ uttara dvāra laṅkā ruddhitā // tenā //
(Fol.17, ver1)

// rāga kaṃhnahra³³² // tāla jhaṃpa //

kanaka giri sama laṅkṛta³³³ dehā tārakā vena, ~~na~~ada³³⁴ nāgāntakā³³⁵ //

rāga vairā(2)valī // tāla māṭha //

eṃdrajīta bhujaga pāsa vandhanā vimocita,³³⁶ durita haraṇa, vaṃdhana vimo(3)citā

actually alive.

³²¹ The insertion of *maṃ* is indicated in the upper margin.

³²² Seems to correspond to Skt. *hṛdaya*. This spell might reflect a Prakrit pronunciation **hriya*.

³²³ My teacher identified the letter of a peculiar form (maybe distorted through the scribe's emendation) but with a clear *i-kāra*, as *ci*. But it might be otherwise. To me, **citra* as a rāga name seems unfamiliar.

³²⁴ It is not clear whether *rāga [c]itra* and the Newari instruction *payi joṃne* belong together, or not.

³²⁵ I.e. *raghupati*.

³²⁶ In this case, it is difficult to decide whether it is a perfect participle, or a Bengali absolutive.

³²⁷ I.e. *janma-mukti*.

³²⁸ I.e. *aganīta*.

³²⁹ < *rajanī-cara*, i.e. *niśācara*.

³³⁰ Presumably, it is a miswriting for *rāma rāvana*.

³³¹ < Skt. *saṃyodha*.

³³² This ligature looks like *hḍa*.

³³³ It might be analyzed as *sam-alaṅkṛta*, but previously we have seen *laṅkṛta/laṃkṛta* several times. Besides, the meaning “[Garuḍa’s] body is decorated (*laṅkṛta*) [i.e. magnificent] like a golden mountain” seems better than “[Garuḍa’s] body is decorated with (*sam-alaṅkṛta*) a golden mountain”.

³³⁴ A V-formed mark is written upon the second *na*-letter. This mark is usually used as an indication of the place in which an addition should be inserted; the addition is usually written in the margin.

However, we do not find nothing written in the margin. Therefore, this mark in this case seems to indicate the cancellation of the second *na*-letter. *Venada* is metrically better, too.

³³⁵ ‘The provider of death to snakes’ is an epithet of Garuḍa.

³³⁶ [Garuḍa] deliberated [Hanumān] from the restraint of Indrajit’s noose of snakes.

saptama nārāyaṇā³³⁷ rāmā //

rāga suravāḍa // tāla māṭha //

niratha sāhasa vividhi (4) māyā ripu pravañcita tribhuvaneśvara // tenā // ॐ //

rāga desāṣa // tāla māṭha //

vividhi (5) racita prabhu ducaritā nāmiyā tribuvane //

tāla nāṭa // tāla dujamāna //

ravi saśi (6) kuṇḍala karṇṇitāla kiyā kesa-kuśuma tārā-gaṇā,

gagaṇa pramāna mahā sarīrā kuṁbhakaraṇa³³⁸ [ma](Fol.18, rec1)hāvīrā³³⁹ // tenā //

thavana-vuṁ payī joṁne // ॐ //

rāga kahnahra³⁴⁰ // tāla khaṇḍatāla //

samara vicaritā kāla (2)kṛtaṁ³⁴¹ tā kuṁbhakaraṇa rāvana bhrātā // tenā // ॐ //

rāga vasanta // tāla māṭha //

anasamarā(3)sama³⁴² jīva jānakī rāya laṅkeśvara manoharā // tenā // ° //

rāga mālava // tāla ekatālī // (4)

jānaki hṛdaya-kamala vikāsita, prabhu vā^xsunīyā³⁴³ nāga pāsa vandhana vimocita

jayatu²³⁴⁴ śrī rā(5)ma⁶³⁴⁵ bhavatu prabhu samāgatā,

³³⁷ I.e. the seventh avatāra.

³³⁸ Kumbhakarṇa was a gigantic Rākṣasa, a brother of Rāvaṇa, and slain by Rāma [Apte 1992: 584].

³³⁹ The letter *ma*, being at the edge of the folio, is chipped by half, but the word is obviously *mahāvīrā*.

³⁴⁰ This ligature looks like *hḍa*.

³⁴¹ The sign resembling the Bengali anusvāra (which is pronounced [ŋ] in Bengali). However, I am not sure if it is really an anusvāra.

³⁴² Seems to mean ‘almost dead through not eating (**an-aśa*)’.

³⁴³ An X-formed mark is written to the right upon the letter *vā*. This mark usually indicates a place of insertion. However, in the margin, nothing is written, except for two *erased* letters which looks like *vā□* (maybe *vāṇḍa?* or *vāśu?*) in the upper margin.

Or else, maybe this X mark is an indication of cancellation: the scribe possibly at first intended to cancel *vāśu* and wrote *vāśu* as its correction in the upper margin; but at last, he decided not to do so; he erased *vāśu* in the margin, but forgot to erase the X-mark.

Whatever it may be, *vāsunīyā* is obscure. Is *sunīyā* a Bengali absolutive *śunīyā*? Can the sentence interpreted as follows? “Sītā’s lotus-face bloomed, listening [her] lord was deliberated from the restraint of the noose of snakes.” Or else: “Sītā’s lotus-face bloomed. Besides (*vā*), the Lord (was also glad) hearing that [Hanumān] was deliberated from the restraint of the noose of snakes.”

³⁴⁴ The number two indicates the repetition of the word, i.e. *jayatu jayatu*.

³⁴⁵ A mark resembling the number six. It might be an avagraha, although used falsely.

daśāsira chedile bhībhīṣana thāpiyā tritīsa koṭi sura-gaṇa ā(6)śīṣā [dhru]³⁴⁶ //³⁴⁷ ॐ //

rāga mālakośika // tāla khurakā //

tribhuvana kānana vicarita śura-ri(Fol.18, ver1)pu³⁴⁸ para-dārā [ra]³⁴⁹ta rāvaṇa sāvaja³⁵⁰

priya viyoga sokānala dīpita āgata bhīṣana rāghava sārḍūla³⁵¹ //

tenā // ॐ // (2)

rāga deśī // tāla jatī //

vivudha rāya laṅkeśvara-nāthā jānaki haraṇa vināsita laṅkā // (3)

tenā //

mama vayana na suniyā laṅkeśvara nipatita³⁵² vīra [sa]³⁵³yala saṃgrāmā //

tenā // ° //

rāga rā(4)makarī // tāla jhaṃpa //

tanaya sakrajīta³⁵⁴ gamami [ni]³⁵⁵kuṃvilā³⁵⁶ senā bhaṃjanā aginiratha sādha(5)nā //

tenā //

devi supūjītā, vividhi upahārā, sādha vesa joginī parīvārā // ॐ (6)

rāga sārāṅga // tāla māṭha //

āju gayahu nikumvilā indrajītā, agniratha³⁵⁷ sādha bhayaṃkara //

[t]e(Fol.19, rec1)nā³⁵⁸ // ° //

³⁴⁶ The addition of *dhru* (i.e. *dhruvā*) is indicated under the line.

³⁴⁷ Obviously, *chedile* ‘after having cut’ (i.e. slain) is Bengali (i.e. Eastern NIA) past participle. On the other hand, it is not clear whether *thāpiyā* is a perfect participle ‘put up’, or an absolutive ‘having put up’.

³⁴⁸ I.e. *sura-ripu* ‘the enemy of gods’ = Rāvaṇa.

³⁴⁹ The insertion of *ra* is indicated in the upper margin.

³⁵⁰ Obscure.

³⁵¹ < Skt. *śārḍūla* ‘tiger’, metaphorically ‘an eminent or distinguished person’.

³⁵² The scribe seems to have amended *nṛ* into *ni*. Or else: it is also possible that the scribe amended *laṅkeśvara nipatita* into *laṅkeśvarā nṛpatita*. If considering the rhyme *-ā*, *laṅkeśvarā* would fit better. For the moment, I have no decision.

³⁵³ The addition of *sa* is indicated in the upper margin.

³⁵⁴ I.e. *śakrajit* = Indrajit.

³⁵⁵ The addition of *ni* is indicated in the upper margin.

³⁵⁶ I.e. *nikumbhilā*, i.e. a cave or grove at the western gate of Laṅkā. *Nikumbhilā* also denotes an image of Bhadrakālī on the west side of Laṅkā. [Apte 1992: 893] Therefore, the goddess mentioned in the next verse seems to be this image.

³⁵⁷ < *agni-ratha*. Above, it is spelled *aginiratha*.

³⁵⁸ The letter *te* at the edge of the folio is broken except for its *e-kāra*. However, the word is obviously *tenā*.

rāga sāraṅga // tāla māṭha //

nila³⁵⁹ paṭhā[va]yi prabhu niveditā, āju rayani imdrajita caritā³⁶⁰ //
tenā // (2) ॐ //

rāga sāraṅga tāla jatī //

āju rayani śubha svapana mama ḍiṭho prabhu
surata āliṅgī(3)tā śrī rāma jānaki vi[ka]³⁶¹śita³⁶² vadana //
tenā //

rāga madhumathana // tāla māṭha //

rāma ḥṛda(4)ya, daśaratha-naṃdana, bhrāta bhagati lakṣamanā,
gayahu nikumvilā dakṣiṇa masānā ripu jajña vi(5)dāraṇā //
tenā // ॐ //

rāga bhairavī // tāla jhaṃpa //

ripu dala chedanā aginiratha sādha(6)nā gamami nikumvilā pretalayā³⁶³
vrahma ka[ṃ]kālā³⁶⁴ viracita pañcamudrā sādha vesa śrī meghanādā //
thva(Fol.19, ver1)na-vum payī joṃne //

rāga dhanāśī varāḍī // tāla jhaṃpa //

ghana pisāca kaṃkāsa³⁶⁵ vṛṇḍā bhīšana ehu samasānā³⁶⁶ /
pheta(2)kāra³⁶⁷ śiva³⁶⁸ ḡṛdha ulakā³⁶⁹ ravai³⁷⁰ nāda dahā disā // ॐ //

rāga kahnahra³⁷¹ // tāla dujamāna //

gamami (3) rāghava ājñā meghanāda jaga bhaṃjanā
lakṣamana bhībhišana senā aganita vānora vīra (4) gaṇā //

³⁵⁹ I.e. Nīla, a monkey chief in the army of Rāma.

³⁶⁰ In the night today, Indrajit performed the ceremony (of *agniratha*).

³⁶¹ The letter *ka* is blurred seemingly due to the scribe's amendment.

³⁶² A certain letter is cancelled.

³⁶³ I.e. *preta-ālaya*.

³⁶⁴ It is actually written *kakāla*. It seems that the scribe first wrote *kakāṃla*, thereafter he cancelled the *śrībindu* of the letter *kām*.

³⁶⁵ Miswriting of *kaṃkāla*? Indeed, a comparable expression *kaṃkālika vṛṇḍā* just below in l. 6.

³⁶⁶ < *śmasāna*.

³⁶⁷ < Skt. *phetkāra/phetkāra* 'a shriek, howl' [Apte 1992: 1148].

³⁶⁸ < Skt. *śivā* 'a jackal'?

³⁶⁹ *Ulakā* seems to correspond to Skt. *ulūka* 'an owl'.

³⁷⁰ Pkt. *ravai* (Skt. *√ru*) 'to resound'?

³⁷¹ This ligature almost looks like *hḍa*.

thvana-vuṃ payi joṃne //

sasnavaka³⁷² // ◦ //

rāga varāḍī // tāla jatī //

bhisana pretā ga(5)ṇa navati rudhīrā śravayantā³⁷³ //

ā³⁷⁴ ḍākinī gaṇa kaṃkālīka vṃdā nikumvilā samasānā (6) // ◦ //

rāga verāvalī // tāla jhampa //

indrajita ka[ri]³⁷⁵ kumbha-thala³⁷⁶ vidāraṇā

gamami somitra-suta³⁷⁷ rī[pu]³⁷⁸-ke(Fol.20, rec1)sarī //

tenā //

aṃgata nala nīla³⁷⁹ vīra hanumānā gamami nikumvilā rāma ājñā //

tenā //

rāga bhairavī (2) // tāla jhampa //

ḍiga pūjā me //³⁸⁰

kanaka-campaka-nibha prāgakṣetrālayā³⁸¹, haṃsāsini vrahma[śa]³⁸²kte(3)śvarī

vānārasi-[vasi]ta³⁸³ dhavala-saśi-vadanī māheśvarī vṛṣa-vāhanī //dhru//

tāla ekatāla,

agi(4)niratha sādhana sampūjīyā lokapāla bhairava sahitā //

³⁷² Or, perhaps *sasnāvaka*, if the vertical line after the letter *sna* is not a line to fill out the blank space, but an *ā-kāra*. My teacher also suggested another possibility to read *samnāvaka*, or even *samrāvaka*. However, neither brings a plausible solution. Maybe a variation of Skt. *saṃsrāvaka* ‘flowing, trickling, oozing’, ‘offering, libation’, or Skt. *saṃstava* ‘praise, eulogium’? If considering the next verse (the demons oozing blood), *saṃsrāvaka* might fit.

³⁷³ I.e. *rudhiraṃ sravayantaḥ*.

³⁷⁴ Seems to mean ‘up to’ ‘together with’.

³⁷⁵ The addition of *ri* is indicated under the line.

³⁷⁶ I.e. *sthala*.

³⁷⁷ I.e. *Lakṣmaṇa*.

³⁷⁸ This letter is indicated as an addition under the line. The lower part of this letter is lacking due to the damage of the edge of the folio.

³⁷⁹ Nala and Nīla are the names of monkeys.

³⁸⁰ Nw. *me* ‘a song’. The following verses deal with the protector-deities of directions, i.e.

Aṣṭamātrkā-s.

³⁸¹ I.e. *prayāga-kṣetra-ālaya*.

³⁸² The addition of *śa* is indicated in the upper margin.

³⁸³ The addition of *va si* is indicated in the lower margin.

vara, mayūra-vāhanī vāla-komārī (5) kolāpurī-piṭhī³⁸⁴, ragata-vadanī
garuḍāsānī, aṭṭahāsā³⁸⁵-nīvāsīnī harita-vadani vi(6)śunu sagati³⁸⁶ devī³⁸⁷ //dhru//
kola-vadani jayati-puri-nāyikā mahiṣa mahasīnī³⁸⁸, [nīla-varaṇī]³⁸⁹
gaja-rāja-vā(Fol.20, ver1)hanī vara kuṃ³⁹⁰māsānī
citraguhārthitā³⁹¹ śa[ke]³⁹²śvarī³⁹³ //dhruvā//
vetālāsānī kṣetra etāvarāra, gata³⁹⁴ cāmuṇḍā (2) svaskadehā³⁹⁵,
śiṃha padmāsānī devikoṭeśvarī³⁹⁶ śīta-somya-vadanī rājalakṣmī //dhru//

rāga guñja(3)rī // tāla jhaṃpa //
niratha³⁹⁷ sāhasa mama kṛta viparītā³⁹⁸ meghanātha mahā upavināsā //
tenā // (4)
rakhahu rāya laṅkeśvarā-tanaya-ripu³⁹⁹ vāna-ghāta jhajharita sarirā //
tenā // ॐ //

rāga nā(5)ṭa // tāla jhaṃpa //
gamami vaḍatala⁴⁰⁰ rāvana tana[ya]⁴⁰¹ mārānā vacha lakṣaṇa⁴⁰² manoratha pūrānā //
tenā //
rā(Fol.21, rec1)ma viśrāma vibhīṣaṇa mitrā, vacha lakṣa[ma]⁴⁰³ṇa mama hasta samarapitā //

³⁸⁴ Bāla-Kaumārī, whose site (*pīṭha*) is Kolāpurī.

³⁸⁵ Is it a place-name?

³⁸⁶ < *śakti*. Cf. Fol. 21, rec 6, *parāsagati* (Skt. *parāśakti*).

³⁸⁷ I.e. Vaiṣṇavī.

³⁸⁸ I.e. *mahiṣī* ‘a she-buffalo’, i.e. Goddess Vārāhī.

³⁸⁹ The addition is indicated in the lower margin.

³⁹⁰ My teacher’s reading *kuṣṭa* is problematic. A śrībindu in faint ink is seen above *ku*. The ligature does not look like *ṣṭa* (maybe *jya?* or *ṣka?*).

On the other hand, a word such as *kuṃkuma* ‘saffron’ might be proposed as applicable in the combination *kuṃ□mā*. Perhaps it is based on Skt. *kuṅkuma-āsya* ‘having a saffron-colored face’?

Can the ligature in question be read as *kva* (i.e. *kuṃkvamā*)?

³⁹¹ Seems to be a corruption of *citraguhā-sṭhitā*.

³⁹² The letter *ke* is added above the line.

³⁹³ I.e. *śakteśvarī*, or *Indrāṇī*.

³⁹⁴ I.e. *etāvarāra-gata* ‘situated in *Etāvarāra*’. *Etāvarāra* seems to be a place-name. Or else, it might be *varāra* (Skt. *varāṭa*), i.e. Vidarbha or Berar.

³⁹⁵ Seems to be a corruption of *śuṣka-deha*.

³⁹⁶ *Devikoṭa* is the name of a *pīṭha*.

³⁹⁷ < *nirartha*.

³⁹⁸ I (Lakṣmaṇa) made [Meghanāda’s] criminal act meaningless.

³⁹⁹ The enemy of Rāvaṇa’s son (i.e. Meghanāda) is Lakṣmaṇa.

⁴⁰⁰ < Skt. *vaṭa-tala* ‘the ground under a fig-tree’.

⁴⁰¹ The letter *ya* is added under the line.

⁴⁰² I.e. Lakṣmaṇa.

⁴⁰³ The letter *ma* is added above the line.

tenā // ॐ //

rāga modakī // tāla //

tā(2)ta laṅkeśvara raṣahu [ta]⁴⁰⁴naya vatalvadrāgaṇa⁴⁰⁵ //

thvana-vum payi joṃne // vahra⁴⁰⁶-śiṃ-pola //⁴⁰⁷ ॐ //

tījayā (3) dhuṃgva //⁴⁰⁸ ॐ //

cavuthayā⁴⁰⁹ //

rāga andhāra⁴¹⁰ // joṃne //

namaskāra joṃne //

pahili-sa joṃnā-vuṃ joṃne (4) //⁴¹¹

nacanā hyaṃḍola māṭha //

rāga bhairavī // tāla dujamāna //

pañca-vadana bhūṭeśa mahesā jaṭā-gara(5)va-gata bhāgīrathī⁴¹²

sadya vāma ghora tatapurusa urddhamukha isāna varā //⁴¹³

tenā //

liṅgādhāra (6) dharani-pīṭhikā ākāsā liṅgākārā,

parāśagati⁴¹⁴ parasyambhu anugama śrī paśupati parameśvarā

(Fol.21, ver1)

tenā //

māṭha tāla //

naṃdi //

akula kula saṃgama parama suṣa bhava-jaladhi utāranā ādi anta

⁴⁰⁴ The addition of *ta* is indicated in the upper margin.

⁴⁰⁵ Obscure. Maybe *vaṭa-rudra-gaṇa*?

⁴⁰⁶ The ligature, although identified as *hra* by my teacher, resembles *hḍa* very much. Here in this case, my doubt is even stronger, for it is a loanword from Skt. *vaṭa*.

⁴⁰⁷ Nw. “Fig-trees”. The suffix *-pola* is the plural marker.

⁴⁰⁸ Nw. “The third act completed”.

⁴⁰⁹ Nw. “The fourth act [began].” Cf. H. *cauthā* ‘the fourth’.

⁴¹⁰ I wonder whether *andhāra* ‘darkness’ could really be a *rāga*-name. Maybe it is a musical piece representing the darkness (of night).

⁴¹¹ Nw. “Do [again] as done before.”

⁴¹² “In the inside of whose [= Śiva’s] matted hair (Skt. *jaṭā-garbha-gata*) is Gangā.

⁴¹³ These are the names of the five faces of Śiva, i.e. *iśāna*, *tatpuruṣa*, *vāmadeva*, *sadyojāta*, *aghora/rudra*.

⁴¹⁴ Skt. *parāśakti*.

vicāra śukṣa(2)ma⁴¹⁵ jñāna gamya guru-mukhā //
tenā //

sayala-jana samtoṣa-kārī rāma-carita rāṇavadhā⁴¹⁶,
catura aṅka (3) vicitra nāṭaka vividhi navara⁴¹⁷ pūritā //
tenā // ♪ //

rāga guñjarī // tāla ekatālī //
ra(4)śahu rāya laṅkeśvarā indrajita dīvaṅgatā
śimhṛnāda⁴¹⁸ vikrama dūraṅgata lakṣamana sara⁴¹⁹ ghātā //⁴²⁰ (5)
tenā // ♪ //

rāga vibhāsa // tāla jatī //
aginiratha sādhana vidhosita⁴²¹ meghanātha sā(6)hasa nirathā //
tenā // ° //

rāga nāṭa // tāla māṭha //
ripu nidalanasā⁴²² karantā, tana vīra śurendra vija(Fol.22, rec1)yā
prabhu laṅkeśvara mama amaṅgala dakṣa vāhu nayana kampiya⁴²³ //
thvana-vuṃ payī jomne // ♪ //

rāga guṃjarī // tāla (2) jatī //
agniratha sādhana vidhoṃsitā meghanāda dīvaṅgatā
indrajita vikra⁴²⁴-nāsā kṣudra mānukha la(3)kṣamanā sara ghātā // ° //

rāga malāra // tāla narakuṭa⁴²⁵ //

⁴¹⁵ < *sūkṣma*.

⁴¹⁶ A miswriting for *rāvaṇa-vadhā*.

⁴¹⁷ A miswriting of *nava-rasa*.

⁴¹⁸ I.e. *śimha-nāda*.

⁴¹⁹ I.e. *śara*.

⁴²⁰ Indrajit was slain, being wounded by Lakṣmaṇa's arrow. A parallel phrase is found just below in Fol. 22, rec. 2-3.

⁴²¹ < Skt. *vidhvamsa-*.

⁴²² Perhaps a miswriting for *nidalana-nāsā*.

⁴²³ "My right arm and right eye are twitching, indicating a bad omen." The person who makes this utterance must be a female. Maybe Rāvaṇa's wife, Mandodarī?

⁴²⁴ A miswriting for *vikrama*.

⁴²⁵ Or, maybe *varakuṭa*.

tanaya maraṇa soka saṃjātā, rāvana pra(4)layānala⁴²⁶ te te⁴²⁷,
lakṣmana hṛ⁴²⁸ vikhepita jvalita sagati⁴²⁹ āyudha te te //
tenā // ° //

rāga guñja(5)rī // tāla ekatālī //
vahu parijana sayala maranā samara agni sarabha saṃmānā⁴³⁰
prabhu rāvana a(6)vasāna gatā pvalasta⁴³¹ vaṃśa vināsītā //
tenā // ♪ //

rāga hyaṃdola // tāla māṭha //
prabhu caraṇa kama(Fol.22, ver1)la pratā⁴³² meghanāda nipātītā śura-gaṇa pramudita
hṛdaye pūrītā śrī rāma ājñā //
tenā // ♪ //

rāga vasa(2)nta // tāla ekatālī //
nidālita sura kaṇṭhaka⁴³³ rāvana suta samara vijaya lakṣana⁴³⁴ raghunandana (3) //
tenā // ° //

rāga guñjarī // tāla jhaṃpa //
gamami gaṅgā-suta rāma nīvedītā lakṣamana [rā]⁴³⁵vana śa(4)kti vighātā /⁴³⁶ tenā // ° //⁴³⁷

rāga deśī // tāla jhaṃpa //
hā vacha lakṣamana rāma jīvopama bhrāta sevā (5)
parīpūrīta dehā ripu sagati vajra vighāta maranā // ° //

⁴²⁶ The scribe first falsely wrote *pralayānala*. Afterwards he erased the *i-kāra* of the *na*-letter.

⁴²⁷ Te te is obscure. Maybe an onomatopoeia (*bol*) of drumming?

⁴²⁸ Maybe a miswriting for *hṛdaya* or *hṛyā*.

⁴²⁹ < *śakti*.

⁴³⁰ Obscure. *Sarabha* might be a corruption of *sarva*. Or else, it is possible to analyze it as *sa-rabhasaṃ mānā*.

⁴³¹ < *paulastya*.

⁴³² Obscure. My teacher suggested reading *prabhā*, but the letters are nothing else than *pra tā*.

⁴³³ Seems to be a corruption of *kaṇṭaka*. *Sura kaṇṭaka* ‘the thorn (annoyance) for the gods.’

⁴³⁴ I.e. *Lakṣmaṇa*.

⁴³⁵ The addition of *rā* is indicated in the upper margin.

⁴³⁶ Or else, *vighāta* //. The usage of the single daṇḍa [/] is unusual, but *vighātā* fits better in the rhyme.

⁴³⁷ Perhaps, the central point of the big flower mark (which I represent by ♪) is the same point (or a tiny circle) [°]. That means, the big flower mark is a decorated version of the small point [°].

rāga kahnāḍa // tāla gārāgiri (6) //

praphulitā kuśuma mālā rāvanā, vīra makarākṣa śīroruha sohā // tenā // ♪ //

rāga (Fol.23, rec1) savarī // tāla māṭha //

giri rāya gandhamādhana⁴³⁸ varā pra[*ja*]⁴³⁹nitā mahā oṣadhī kiranā ravi-bhā // :⁴⁴⁰ //

rā(2)ga tarāvalī // tāla māṭha //

āju amaṅgala sopadarisa guru vayana⁴⁴¹ mama gamana kariyā (3)

rāga deśī // tāla dūjamāna //

hāhā tanaya lakṣamana jīve // ripu śagati haranā // (4)

rāga dhāra guñjarī // tāla jhaṅpa //

hāhā vatsa lakṣamana soraga⁴⁴² gayo samara gaṇā // ♪ // (5)

rāga mālava // tāla ekatālī //

bhuya jarama dūrīta hanā⁴⁴³ vacha lakṣamana, rāma jīvopa(6)ma pramudita hṛdayānaṃda vilāsā
payisayi laṅkā rāvana chediya⁴⁴⁴ // tenā // ° //

rāga rāṭī // (Fol.23, ver1) tāla jhaṅpa

devi ārādhana gamami rāvana rāya vividhi upahārā, sājīyā manohari // tenā // ♪ // (2)

rāga bhairavī // tāla jatī //

dīga pūjā me⁴⁴⁵ //

śuravayi⁴⁴⁶ erāvatī gajāsani namami⁴⁴⁷ puruva(3)-diga pālītā,

catura-vadani devi vrahmāyani, māśvari⁴⁴⁸ vṛṣa-vāhanī //

tāla ekatālī //

⁴³⁸ Skt. *gandha-mādana* ‘intoxicating with fragrance’ may be an epithet of Rāvaṇa, but here seems to be the name of a mountain to the east of Meru, renowned for its fragrant forests [Apte 1992: 647].

⁴³⁹ The letter *ja* is added above the line.

⁴⁴⁰ Three dots in a vertical row, which has not been seen before.

⁴⁴¹ < Skt. *vacana*.

⁴⁴² < *svarga*.

⁴⁴³ Perhaps a mistake for *haranā* (i.e. Skt. *haraṇa*)?

⁴⁴⁴ This may be a Bengali absolutive in *-iyā*, rather than a perfect participle.

⁴⁴⁵ Nw. *me* ‘a song’. “The song of the ritual/homage to [the goddesses of] the directions.”

⁴⁴⁶ < Skt. *sura-pati*.

⁴⁴⁷ Salutation to Indrāṇī.

⁴⁴⁸ I.e. Māheśvari.

sā(4)jīyā dasakamdasakandara⁴⁴⁹ ripu-bhaṅjana bhīšana kaulika⁴⁵⁰-vesa-dharā⁴⁵¹
gaṇa kuhmāra bhaira sa(5)hītā⁴⁵² pujiyā jajñārambhā //
kāla-kṛtaṃta⁴⁵³, jama-daṇḍa-dhara devi dakṣina-diga pālītā /
śi(6)khi-vāhani komārī sagati-dhara cakrāyudha nārāyanī⁴⁵⁴ //dhru//
dhavala deha varuna ma[ka]⁴⁵⁵rāsana pa(Fol.24, rec1)chima dīga jalādhipā⁴⁵⁶ /
dharani dhara śakti vārāhī vajra-hasta iṃdrāyanī //dhru//
utara dīga pāla jakṣā(2)dhīpa⁴⁵⁷ hema varana gadā-dharā /
caṇḍa muṇḍa chediya cāmuṇḍā mahālakṣmī siṅgāsani⁴⁵⁸ //dhru//

rāga (3) mālava // tāla gālāgiri //

daṇḍaka mye⁴⁵⁹ //

khudra mānuṣudhamā⁴⁶⁰ kapaṭa-tāpasa rāma rāvana vaḍa(4)vānala patamgā⁴⁶¹ /
re ghoṭakānanā⁴⁶² kiṃ tvā na jñāyase āgata rāma rāva[na]⁴⁶³-antakā // ॐ //

rāga (5) vaśanta // tāla jāti //

laṅkā rāya rāvana nīpātita samara vijaya mahochavā śura-gaṇa sa(6)yala⁴⁶⁴ gagana bharantā,
jaya-jaya-kāra bhaniyā⁴⁶⁵ āśiṣā pvaspaviṣṭi⁴⁶⁶ samāgatā // ° //

⁴⁴⁹ Perhaps, *kandara* is not cancelled, for the ink of the double line of cancellation is faint. Skt. *daśa-kandhara* and *daśa-kaṅṭha* are epithets of Rāvaṇa. The compound *daśakandhara-ripu* denotes Rāma.

⁴⁵⁰ *Kaulika* seems to denote *varāha*. Cf. Skt. *kola* ‘a hog, boar’.

⁴⁵¹ Description of Goddess Vārāhī.

⁴⁵² I.e. *bhairava-sahita*.

⁴⁵³ < *kṛta-anta*.

⁴⁵⁴ I.e. Goddess Vaiṣṇavī.

⁴⁵⁵ The letter *ka* is added under the line.

⁴⁵⁶ < *jala-adhipa*.

⁴⁵⁷ I.e. Kubera.

⁴⁵⁸ My teacher read *siṅgāsani*.

⁴⁵⁹ Nw. *mye* = *me* ‘song’. Skt. *daṇḍaka* is the name of a meter. Meters with 27 or more letters in each quarter are designated by the general name *daṇḍaka* [Apte 1992: Appendix A, 10].

⁴⁶⁰ Presumably a miswriting for *mānuṣa adhamā*. I have the impression that the scribe might have confounded *ṣa* and *a*. The lower part of the letter *a* looks like the *u-kāra*. Thus, the scribe reduced *ṣa* *a* into a false *ṣu*.

⁴⁶¹ Rāma, a tiny human being, is a butterfly falling into the submarine fire, i.e. Rāvaṇa.

⁴⁶² The scribe first falsely wrote *ghoṭakānā*, which he afterwards amended into *ghoṭakānanā*.

Skt. *ghoṭaka-ānana* ‘[the one who has] the mouth of a horse’. Note Skt. *vaḍavā-mukha* ‘the one who has the mouth/face of a mare’ is the same as *vaḍavānala*. The intention seems to be: “Oh, you, the submarine fire, why don’t you know! [Rāvaṇa is not the death of Rāma.] Rather, Rāma is the death of Rāvaṇa.” Here, the submarine fire is a simile for death.

⁴⁶³ The addition of *na* is indicated in the lower margin.

⁴⁶⁴ I.e. *sura-gaṇa sakala*.

⁴⁶⁵ This also seems to be a Bengali gerundive, rather than a predicate verb (perfect participle).

⁴⁶⁶ < *puṣpa-vṛṣṭi*.

rāga nivveda rāma⁴⁶⁷ (Fol.24, ver1) rāmakarī // tāla jatī //
cira abhilākha⁴⁶⁸ saphala manoratha ripu daśa-śira chediya,
jānaki erāvati(2)yā⁴⁶⁹ pahara, āju prabhu mukha dariśanā //
tenā // ♪ //

rāga sārāṅga // tāla ekatālī //
pre(3)molhāsa prabhu darisanā prahasita śāramiku⁴⁷⁰ mama manorathā // tenā //
sapha⁴⁷¹ sāhasa hanumā(4)na sevā, rāma jānaki hṛdayā manoharā // ° //

rāga surāṅga deśāṣa // tāla jhaṅpa //
vi(5)sva⁴⁷²-muruti visvānara⁴⁷³ deva pāpa harasana⁴⁷⁴ sayala pūjitā // tenā //

rāga guñjarī // tā(6)la atra māṭha //
hā prabhu raghuvayi⁴⁷⁵ na karu saṁkhā, jānaki nikalaṅka dehā⁴⁷⁶ // tenā //
mama hṛdaya saṅkā (Fol.25, rec1) vimocita paśya lakṣaṇa⁴⁷⁷ agini jhaṅpiyā //

rāga mālava // tāla jhaṅpa //
rati-ramani⁴⁷⁸ muruti laṅkesa bhībhīṣa(2)ṇā cira viyoga śṛṅgāra śudhārasa⁴⁷⁹
kamala bhamara erāvati⁴⁸⁰ mānasa, sarova⁴⁸¹ rāja-haṁsa rūpā // (3)

rāga varāḍī // tāla dūjamāna //

⁴⁶⁷ Skt. *nirveda rāma* means ‘Rāma in despair’, which is unusual for a rāga-name. Perhaps it is rather a description of the mood of the song composed in Rāga Rāmakarī.

The association of the rāga-name Rām'karī to Rāma is commonly observed even in today's Hindustānī musical practice.

⁴⁶⁸ < *abhilāṣa*.

⁴⁶⁹ The name *erāvati* is mentioned in Fol. 17, rec 1, as a female demon attendant of Sītā confined.

⁴⁷⁰ Obscure. Bibhīṣaṇa had a wife of the name Saramā, but I am not sure if it is applicable here.

⁴⁷¹ Perhaps a miswriting for *saphala*?

⁴⁷² The scribe first falsely wrote *visvā*, presumably due to confoundment with the following *visvānara*. He erased the *ā-kāra* from the *sva*-letter.

⁴⁷³ Viśvānara, i.e. Viśvarūpa, an aspect of Viṣṇu.

⁴⁷⁴ I.e. *pāpa-haraṇa* ‘elimination of the evil’.

⁴⁷⁵ < *raghupati*.

⁴⁷⁶ Don't doubt Sītā. She is innocent (Her body is unstained).

⁴⁷⁷ Lakṣmaṇa.

⁴⁷⁸ Skt. *rati-ramaṇa* ‘Rati's husband’, i.e. Kāma.

⁴⁷⁹ Skt. *sudhā-rasa*.

⁴⁸⁰ *Erāvati* here seems to denote Bibhīṣaṇa's consort. However, the name of Bibhīṣaṇa's wife is actually Saramā.

⁴⁸¹ A mistake for *sarovara*.

prasidhi muni puṅgavā vaśiṣṭha rāja-rīṣī, vara [vi]⁴⁸²svāmitra //
te(4)nā //

raghu-kula caraṇa, pūjita pādā pāpa durita hare, punya sarīrā //
tenā // ° //

rāga sāra(5)ṅga nāṭa // tāla jhaṃpa //

tāta daśaratha ājñā paripuritā, rāma lakṣama⁴⁸³ vana-vāsa duḥkha duritā (6)
vālī vighātā daśasira nipāditā mitra svaragīva bhībhīṣaṇa [rāja]⁴⁸⁴ thāpitā
gamami ayodhyā pāpa-sodha(Fol.25, ver1)nā jānaki saṃprāpitā gamami ayodhyā // ♪ //

rāga mālava // tāla jhaṃpa //

nepālāvadhi nayana (2) vahni vāna,⁴⁸⁵ phālaguṇa śita nārā[ya]na tītho⁴⁸⁶
pakṣa tārā atigaṇḍa⁴⁸⁷ yogāyudhā kuja-vārā⁴⁸⁸,
ca(3)tura aṅka rāmāyanā mohanī sādhana divasotamā
jayatu / jaya sthiti mala⁴⁸⁹ rāya tanayā, (4) abhanita kirati daha dīsā //
śrī dharmma dhātu vāgīsvara, svayamvu cita madhya[ya]⁴⁹⁰ṣṭi thāpana maho(5)chavā,⁴⁹¹
jaya joti mala⁴⁹² deva rāma avatārā, saṃsāra-devī⁴⁹³ jānaki ka[ma]⁴⁹⁴layā // ♪ //dhru(6)vā// ♪ //

iti catura aṅka nāṭaka gītaḥ samāptaḥ // ♪ //

śubhama⁴⁹⁵stu sarvvadā lekhakasya

(Fol.26, rec1)⁴⁹⁶

⁴⁸² The addition of *vi* is indicated in the upper margin.

⁴⁸³ I.e. Lakṣmaṇa. Perhaps a miswriting for **lakṣamana* or *lakṣana*.

⁴⁸⁴ The addition is indicated in the lower margin.

⁴⁸⁵ I.e. *nayana* (2), *vahni* (3), *bāna* (5) = NS 532.

⁴⁸⁶ < *tithau*, locative of Skt. *tīthi*. In the *tīthi* of Nārāyaṇa, in the *śukla pakṣa* of Phālaguṇa month.

⁴⁸⁷ The name of star of the 6th *nakṣatra*.

⁴⁸⁸ The day of Mars (*kuja*), i.e. Tuesday.

⁴⁸⁹ King Jayasthiti Malla.

⁴⁹⁰ The addition of *ya* here in the third line from the bottom is indicated in the lower margin.

⁴⁹¹ I.e. *svayambhū-caitya-madhyayaṣṭi-sthāpanā-mahotsava*.

⁴⁹² King Jyotir Malla.

⁴⁹³ The Queen of Jyotir Malla.

⁴⁹⁴ The addition of *ma* is indicated in the lower margin. Besides, Saṃsāra-devī is called *vara-kamalālayā* in Fol. 3, rec. 1. Perhaps, it should be *ka[malā]layā* here, too.

⁴⁹⁵ The scribe first wrote an avagraha, but he erased it.

⁴⁹⁶ In the microfilm, Fol. 26 recto and verso are turned in the reverse order.

// samvata 561 jeṣṭha śu,⁴⁹⁷ 12 śrī jaya jakṣa mala devasya vijaya-rājyam⁴⁹⁸, jelaṃ-tola⁴⁹⁹ vaṃtho-
vahāra-nani⁵⁰⁰ yukuli⁵⁰¹(2)-gr̥he likhitā, ⁵⁰²akṣarājena //

śubha //

(From here, the script differs.)

mā⁵⁰³ṭha //

vṛṣabha-ketu śaṣi-sekhara śaṃkara bhava-tāraṇa śiva (3) pada pūjitā 2
nikhila dvija gaṇa veda bhaṇitā, sayala naravayi⁵⁰⁴ purata mahochava //
taraṇi vaṃśa⁵⁰⁵ saṃjā(4)ta kanyā śrī vimalā-devī pāṇigrahaṇā / 2⁵⁰⁶
śrī rāghava mala deva kumārā, bhavatu jaya maṃgalā // (5)

jhampa //

pravala vairi gaja kuṃbha vidāraṇā prakhara nakhāyudha vīra paṃcānanā 2
śrī jakṣa mala deva sarasati-devī-pati (6) ulhāśa-lakhamī⁵⁰⁷-nātha nepāla-cūḍāmaṇi //

// jāṭi //

vimala⁵⁰⁸-deha madanopamā <⁵⁰⁹ raghuvaṃśa prabhava sura suṃdarā,
śrī ja(Fol.26, ver1)ya rāghava mala devakumārā, samara nārāyaṇa avatarita nṛpatī,
śrī avatārinī vimalādevī kara-grahaṇa mahochava, jagyam kṛ(2)tā, siṃdūra jātrā, sumamgala-kārā,
bhuvana-maṇḍala jaya jaya pramodā &⁵¹⁰ sura muni sayala bhaṇita śubha āśikhā

⁴⁹⁷ Seems to be the abbreviation of *śukla*.

Besides, the addition of an illegible letter with *i-kāra* (maybe *dvi*?) is indicated just above in the upper margin. However, I can't find any good solution to deal with it.

⁴⁹⁸ On *vijayarājye* 'the most essential expression to denote a reign of a sovereign monarch', see Regmi [2007A: 209, 255, 298 etc.] (this term is registered in his Index).

⁴⁹⁹ Seems to be the same as Nw. *jelā* 'name of a place in Bhaktapur' [Malla 2000: 155].

⁵⁰⁰ Nw. *vaṃṭā* 'east', *nani* 'courtyard'. The courtyard of the eastern monastery (*vahāra* < Skt. *vihāra*).

⁵⁰¹ Nw. *yu-kuli* denotes 'north-west'. Nw. *yo/yoṭā* 'west' [Malla 2000]. Also see Nw. *yau-tā* 'west', *yau-kuli* 'north-west', *kuli* 'an intermediate point of the compass' [Jørgensen 1989: 150].

⁵⁰² *Akṣarāja* seems to be the name of the scribe, or his official position.

⁵⁰³ The letter is half damaged but seems to be *mā*.

⁵⁰⁴ < *narapati*.

⁵⁰⁵ *Taraṇi* seems to be the family-name of Vimalādevī, the bride of the prince named *rāghava-malla*.

⁵⁰⁶ I consider this mark as 2, the usual indication of the second strophe, while my teacher takes it as the mark of the beginning of a verse (or a strophe).

⁵⁰⁷ It seems King Yakṣamalla had at least two wives, Sarasvatīdevī and Ullāsalakṣmī. However, Regmi [2007A: 444] mentions Karpūradevī and Sarasvatīdevī as wives of Yakṣamalla. In our text here, Karpūradevī is mentioned in Fol. 27, rec. 6.

⁵⁰⁸ Or maybe *nimala* (< *nirmala*). A trace of amendment.

⁵⁰⁹ Or, maybe an ordinary letter for number 2.

⁵¹⁰ An unknown mark resembling the avagraha.

bhavatu acala (3) vīra tilaka varā //

// e⁵¹¹ //

dīna kuramga arjuna-śara-ghātā, kirati kusumara jagata digamṭā⁵¹²,
2 śrī jakṣa mala deva (4) sarasati-devī-pati ulhāśa-lakhamī-mukha-caṁdra-cakorā,
rati-pirati vara anamga samānā //

// (5) jhampa //

nāgara guṇa nidhi kusuma-śara rūpā, caturadaśa vidyā samalamkṛtā /2
śrī ratna mala⁵¹³ deva, māla(6)vī-devī-nāthā,
hṛdayanamdanī śrī vimalādevī varā,
vadana avalokanā madhuparka samamjayā
pāṇigrahaṇa kṛta (7) jagya vidhānā,
śrī rāghava mala⁵¹⁴ devakumārā vivāhā mahochava vidita mahimaṇḍalā //

(Fol.27, rec1)

śrī māneśvarī vara-prasāda phala pālita punya bhuvana nepālā,
śrī jakṣa mala deva lakhamī-nārāyaṇa-sarūpā devī [kama](2)lā,layā⁵¹⁵
kontī⁵¹⁶ devī, sarovara rāja-haṁsā bhavatu cirāyu akhaṇḍa-pratāpā // ° //

māṭha //

pramatha-gaṇa vaṁdita mahe(3)śvara 2
vividhi upahāra sahita ārādhita sarvva saṁgīta rava pramoditā //

⁵¹¹ Abbreviation of *ekatāla*.

⁵¹² The flower of [his] fame (*kīrti*) [prevails] over the world and upto the ends of the directions. *Dīna kuramga* and *arjuna śara* seem to be double entendre (*śleṣa*). On the one level, a frightened (*dīna*) deer is struck by the arrow of Hero Arjuna. On the other level, the Sun (*dīna*) which is a deer is struck by the arrow of the whiteness (*arjuna*) of [his fame]. In the convention of classical Indian lyrics, the fame is considered white.

⁵¹³ Ratnamalla is one of the seven sons of King Yakṣamalla [Regmi 2007A: 453].

⁵¹⁴ This name is not found in Regmi [2007A]. Instead, Rāghavadeva is mentioned as the founder of the Nepal era of AD 879 [Regmi 2007A: 30]. But this cannot refer to the same person. In Regmi [2007A: 453], a person of the name Rāmamalla or Jaya Rāmamalla is mentioned among the sons of Yakṣamalla. This is possibly the person referred to here, if *rāghava* and *rāma* are considered interchangeable in a person's name of this period. Besides, my surmise is supported by the fact Ratnamalla, one of Rāmamalla's brothers, is also mentioned in this song.

⁵¹⁵ The two letters *ka ma* are difficult to identify. The first letter is damaged and the second is stained. However, the expression *kamalālayā* is used as an epithet of Saṁsāradēvī, the wife of King Jyotirmalla in Fol. 3, rec. 1 and perhaps in Fol. 25, ver. 5. Here, this expression is used as an epithet of the wife of Yakṣamalla.

⁵¹⁶ Perhaps *kuntī*, or *kaunteya*? But it would not fit in the context well.

vidita raghu-kula prabhava (4) suṃdara śrī bhuvana mala⁵¹⁷ deva-kumārā 2
vratavaḍha kṛta mahochavā //

// jhampa //

rāya-makuṭa-maṇi, vai(5)rī-dāvānalā, nihata⁵¹⁸ amṛta-muruti nareśvarā 2
aṣṭa-diga bhūpāla vaṃdita caraṇā, śrī jakṣa mala (6) deva nepāla nāthā,
kapurādevī⁵¹⁹-pati lakhamī-nārāyaṇā bhuvana kalapa-taru karuṇa-hṛdayā // //

* * * * *

The next page which is the last picture of the microfilm contains the first page of the same play: the same text as contained in Fol. 1, verso (from the beginning to l. 5 *gaṇa kuhmāra parivāra karan*), but with slight variant spellings.

ॐ⁵²⁰ ॥ oṃ namo nāṭyeśvarāya //
namaskāra joṃne //

rāga tarāvalī //

amṛta kiraṇa parimaṇḍita mauli (2) 1 lalita vilāsita nava rasa bhāsa 2
visama-loya tipurāśu⁵²¹ dalana 3 nāga jakṣa sura (3) na vadita⁵²² 4
tarunārūna vibhāta⁵²³ kiraṇa 5 nānābharana vibhuśita deha 6
hara pramathādhi(4)pa paramānanda 7 daha disa⁵²⁴ vimohita aṅga 8
nācayī nāṭeśvara kāmesa 9 // ❁ //

na(5)canā joṃne //

rāga hyaḍola⁵²⁵ // tāla māṭha //

gaṅgā gaurī bhrṅga sameto gaṇa kumā⁵²⁶ra paripāra karaṃ [Here ends the page.]

⁵¹⁷ Bhuvanamalla is the son of Rāyamalla, one of the princes of King Yakṣamalla [Regmi 2007A: 468].

⁵¹⁸ Skt. *nihata* may mean either ‘killed, slain’ or ‘attached, devoted’. Here, it seems to be of the latter meaning: The one whose figure is *amṛta* for the devotees.

⁵¹⁹ Karpūradevī is one of King Yakṣamalla’s wives. She is the mother of Prince Rāyamalla [Regmi 2007A: 444, 462, 488].

⁵²⁰ An unknown sign resembling the *o*-letter (also resembling the European number 3 in shape) marks the beginning of the text.

⁵²¹ Fol. 1, ver. 2: *tipurāśu[ra]*.

⁵²² Fol. 1, ver. 2: *śura na[ra] vaṃdita*.

⁵²³ Fol. 1, ver. 2-3: *vibhāti*.

⁵²⁴ Fol. 1, ver. 3: *[diśa]*.

⁵²⁵ Fol. 1, ver. 4: *hyeṃḍola*.

⁵²⁶ A sign consisting of two wedges. This sign usually used to fill in the small blank at the margin,

* * * * *

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but here it is not the case.

Saptakanda Ramayana is the 14th century Assamese version of the Ramayana attributed to the poet Madhava Kandali. It is considered to be the first translation from the Sanskrit to a modern regional Indo-Aryan language. This work is also considered one of the earliest written examples of the Assamese language. A particular feature of this work is the non-heroic portrayal of Rama, Sita, and other characters, as explicitly stated by Madhav Kandali himself, which rendered the work unsuitable for religious purposes. This feature disturbed a later poet, Ananta Kandali, who was moved enough to comment The earliest translation to a regional Indo-Aryan language is the early 14th century Saptakanda Ramayana in Assamese by Madhava Kandali. Other versions include Krittivasi Ramayan, a Bengali version by Krittibas Ojha in the 15th century; Vilanka Ramayana by 15th century poet Sarala Dasa[14] and Dandi Ramayana (also known as Jagamohana Ramayana) by 16th century poet Balarama Dasa, both in Odia; a Torave Ramayana in Kannada by 16th-century poet Narahari; Adhyathmaramayanam, a Malayalam version by Thunchaththu Ramanujan Ezhuthachan. Indo-Aryan languages, subgroup of the Indo-Iranian branch of the Indo-European language family. In the early 21st century, Indo-Aryan languages were spoken by more than 800 million people, primarily in India, Bangladesh, Nepal, Pakistan, and Sri Lanka. Linguists generally recognize three major. Middle Indo-Aryan includes the dialects of inscriptions from the 3rd century bce to the 4th century ce as well as various literary languages. Apabhraṃśa dialects represent the latest stage of Middle Indo-Aryan development. Many New Indo-Aryan languages also have official status outside India. Urdu written in Perso-Arabic script is the official language of Pakistan, where it is spoken by most of the population as either a first or a second language.